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MAY 1958

AMERICAN EDITION

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MAURICE DE VLAMINCK (B. 1876): *LA CHAUMIÈRE*.
SIGNED. CANVAS, 28½ × 36 INCHES (72.5 × 91.5 CM).

In the possession of the William Hallsborough Gallery, 20 Piccadilly Arcade, London, S.W.1., and on view at their exhibition of 'Fine Paintings and Drawings of Four Centuries'. (See pages 175-177 and III-X).



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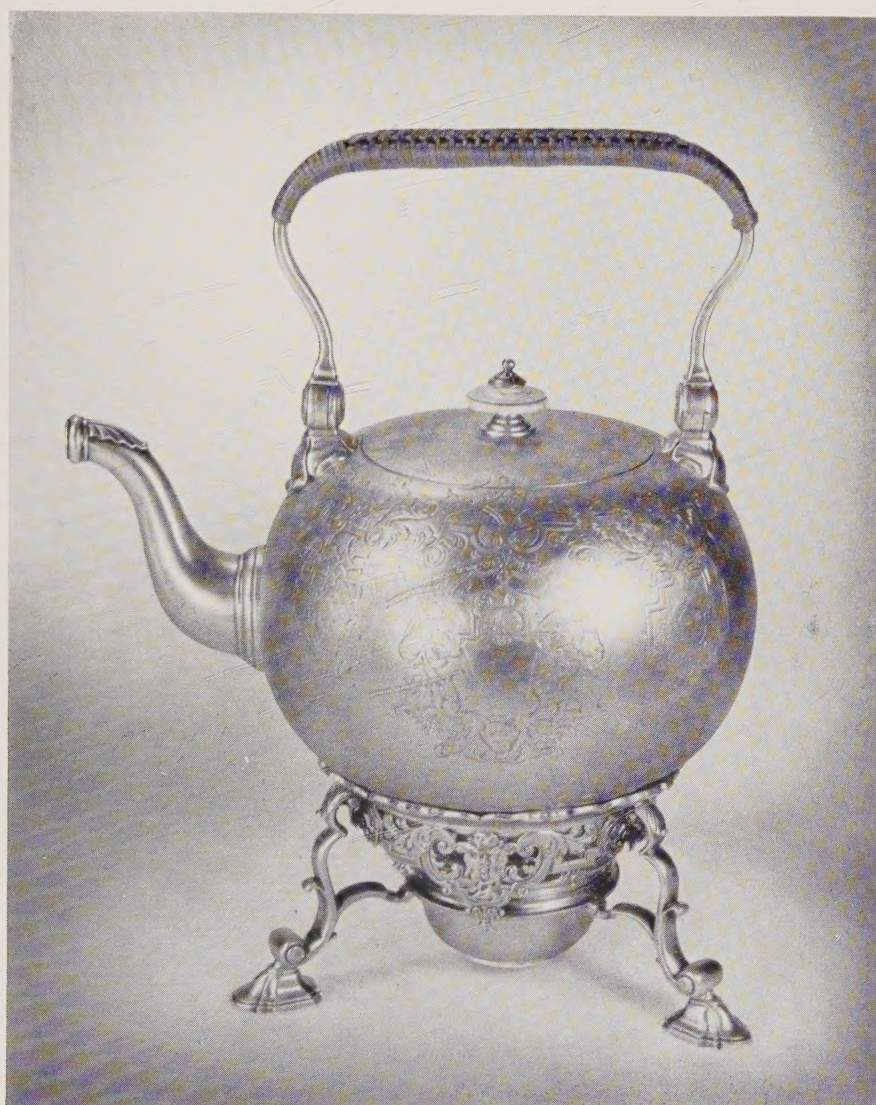
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ON COVER

LA CHAUMIÈRE BY MAURICE DE VLAMINCK
On exhibition at the William Hallsborough Gallery, 20 Piccadilly Arcade, S.W.1.

COLOUR PLATES

THE CENTRE MEDALLION BY ANTONIO ZUCCHI FOR THE CEILING OF ROBERT ADAM'S
DRAWING-ROOM AT NO. 4, ROYAL TERRACE, ADELPHI 136
A VIEW OF XANTEN BY JAN VAN DER HEYDEN (1637-1712) 177
On exhibition at the William Hallsborough Gallery, 20 Piccadilly Arcade, S.W.1.

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WILLIAM HALLSBOROUGH EXHIBITION



33. PIERRE AUGUSTE RENOIR (1841-1919): *MÈRE ET ENFANT*. Signed with initial 'R'. Sanguine study 29 × 24 inches (73.7 × 61 cm.)

WILLIAM HALLSBOROUGH EXHIBITION

OF FINE PAINTINGS & DRAWINGS OF FOUR CENTURIES

April 14 – May 24, 1958

CATALOGUE OF EXHIBITS

1. HENDRICK VAN AVERCAMP (1585-1663). *WINTER SCENE*. Signed with monogram. Panel, 5½ × 9½ inches (13.5 × 25 cm.). (Illustrated in colour.)
Collections: T. W. Kershaw (Early 19th Century); Sir N. T. Kershaw, K.C.B.; Mrs. J. Hibbert (née Kershaw).
Exhibited: Birmingham Museum and Art Gallery, 1934, No. 134.
2. FRA BARTOLOMMEO della Porta (Bartolommeo di Pagholo del Fattorino) (1475-1517). Recto: *A MULBERRY TREE IN WINTER*. Verso: *A VILLAGE ON A HILL*. Pen and ink drawing, 11½ × 8½ inches (28.9 × 21.5 cm.).
Collections: Fra Paolino da Pistoia; Suor Plautilla Nelli; The Convent of St. Catherine in Piazza S. Marco, Florence; The Cavaliere Francesco Maria Nicolo Gabburi; (probably) William Kent.
3. LOUIS-LEOPOLD BOILLY (1761-1845). *THE ARTIST'S SON*. Canvas, 28½ × 23½ inches (73 × 59.7 cm.). (Illustrated in colour.)
4. JAN (VELOURS) BREUGHEL (1568-1625). *VILLAGE SCENE WITH THE REST ON THE FLIGHT INTO EGYPT*. Signed and dated 1607. Copper, 8½ × 12½ inches (22 × 31.8 cm.). (Illustrated in colour.)
Collections: Alte Pinakothek, Munich, No. 686; Baroness Von Greifenstein, Munich.
- 5 & 6. JAN BREUGHEL II (1601-1678). *RIVER SCENE WITH BOATS AND FIGURES* and *RIVER SCENE WITH CARTS AND FIGURES*. A pair. On Copper, 5½ × 8 inches (14 × 20.3 cm.).
7. MICHELANGELO DI CAMPIDOGGIO (1610-1670). *FRUIT*. Canvas, 39 × 28½ inches (99 × 72.5 cm.).
8. EUGENE DELACROIX (1798-1863). *BOWL ON A CONSOLE TABLE*. Watercolour, 5½ × 3½ inches (15 × 10 cm.). Delacroix Sale-Stamp at bottom right.
Collections: Marjolin Scheffer; Psichari; Marcel Guerin, No. 124; M. Tony Mayer.
Exhibited: Musée du Louvre 1930 'Exposition Delacroix', No. 713.
Literature: Reproduced in colour in 'Delacroix' by R. Escholier, p. 161, No. 330.
9. ADAM ELSHEIMER (1574-1620). *LANDSCAPE WITH DIOGENES*. On metal, 8¼ × 9¾ inches (21 × 24.8 cm.).
10. PAUL GAUGUIN (1848-1903). *STUDIES OF HIS SON EMILE*. Watercolour, 5¼ × 7 inches (15 × 17.8 cm.).
Collection: Family of Helen Gad.
A study for a painting which is reproduced in 'Paul Gauguin, mon Père', by Pola Gauguin, 1938, facing page 68.
11. VINCENT VAN GOGH (1853-1890). *LE CHARPENTIER*. Pencil drawing, 18½ × 9¼ inches (47.5 × 23.5 cm.). The Hague, November, 1882. (Illustrated in black and white.)
Collections: Dr. H. P. Bremmer, The Hague; Mrs. van Gent, Haarlem; E. B. Molenaars, Overveen; Wilhelm Weinberg of Scarsdale, New York, U.S.A.
Exhibited: New York 1955, Wildenstein, Loan Exhibition van Gogh, March-April No. 88.
- 12 & 13. JAN VAN GOYEN (1596-1665). *SUMMER* and *WINTER*, a pair. Signed and dated 1625. Circular panel, 13½ inches (34.3 cm.). (Illustrated in colour.)
14. JAN VAN GOYEN (1596-1665). *RIVER SCENE*. Signed. Rectangular panel, 9½ × 10½ inches (23.5 × 27.2 cm.).
15. JAN VAN GOYEN (1596-1665). *RIVER SCENE WITH SHOEING-SMITH*. Signed with initials and dated 1653. Black chalk and wash drawing, 6½ × 10½ inches (17 × 27.5 cm.).
Collections: Succession de Mme E. Warneck, Hotel Drouot 10-11 May 1905, No. 159 (reproduced); Vente Hotel Drouot, 22 December 1924, No. 69 (reproduced); M. Tony Mayer, Charpentier 3 December 1957, No. 6 (reproduced).
16. JAN VAN GOYEN (1596-1665). *HORSES AND CART AT A RIVER-SIDE INN*. Signed with initials and dated 1653. Black chalk and wash drawing, 6¼ × 10½ inches (17 × 27 cm.).
Collection: M. Tony Mayer, Charpentier 3 December 1957, No. 7 (reproduced).
17. FRANCESCO GUARDI (1712-1793). *ENTRANCE TO A HARBOUR* —*Capriccio*. Pen and wash drawing, 9½ × 13½ inches (24 × 35 cm.).
Collection: M. Tony Mayer.
Exhibited: Galerie Cailleux 'Tiepolo et Guardi dans les Collections Françaises' Nov. 1952, No. 106, Pl. 61. It relates to a painting No. 98 in this exhibition, in the Amiens Museum.
- 18 to 21. GIACOMO GUARDI (1764-1835). *VENETIAN VIEWS*.
18. *SANTA MARIA DELLA SALUTE*.
19. *PORTO DI VENEZIA*.
20. *S. MARTA WITH ISOLA DI S. GIORGIO IN BACKGROUND*.
21. *PORTO DI LIDO*.
With signatures and inscriptions on the reverse. Gouache, 6 × 9½ inches each (15 × 23.2 cm.).
22. JAN DAVIDSZ DE HEEM (1606-1684). *FLOWER PIECE*. Signed. Canvas, 27¼ × 22¼ inches (69.2 × 56.5 cm.). (Illustrated in colour.)
Collection: E. de Rothschild.
23. JAN VAN DER HEYDEN (1637-1712). *A VIEW OF XANTEN*. Signed in full. On panel, 13 × 17½ inches (33 × 44.5 cm.). (Illustrated in colour.)
Collections: Crozat, Paris (Bought by Catherine II of Russia); Hermitage, Petrograd (No. 1212 in 1901 Catalogue).
Literature: Hofstede de Groot, Vol. VIII, p. 365, No. 114.
- 24 to 27. JOHANN KOENIG (d. 1642). *LANDSCAPES WITH SCENES FROM THE OLD TESTAMENT*. Signed and inscribed. A set of 4 gouaches, size, 4½ × 6½ inches (11.4 × 17.1 cm.).
28. CORNELIUS KRIEGHOFF (1812-1872). *AN INDIAN COUPLE ON A FROZEN RIVER*. Signed. 7½ × 10½ inches (19 × 26.7 cm.).
29. MICHELE MARIESCHI (1696-1743). *THE CHURCH OF SANTA MARIA DELLA SALUTE*. Canvas, 22½ × 33 inches (57 × 84 cm.).
30. LOUIS-GABRIEL MOREAU L'AINE (1740-1806). *PAVILLION IN A PARK WITH POND*. Gouache, 10¼ × 17 inches (26 × 44 cm.).
Collection: M. Tony Mayer.
Exhibited: 'Les Cent Chefs-d'Œuvre' Galerie Charpentier 1957 under the title 'Ferme et Folie autour d'un Etang.'
31. AERT VAN DER NEER (1603-1677). *RIVER SCENE AT SUNSET*. Signed with monogram. On panel, 18¼ × 27½ inches (46.4 × 69.8 cm.).
Collections: Rodolphe Kann, Paris; Adolph Schloss, Paris.
Exhibited: Munich, 1897.
Literature: H. de G. Vol. VII, No. 70a.
32. PABLO PICASSO (1881-). *BOTTLE OF BASS*—1913. Crayon drawing, 11½ × 7½ inches (29.8 × 19.7 cm.).
Collection: Douglas Cooper—Direct from Picasso.
33. PIERRE AUGUSTE RENOIR (1841-1919). *MÈRE ET ENFANT*. Signed with initial 'R'. Sanguine study, 29 × 24 inches (73.7 × 61 cm.). (Illustrated in colour.)
Collection: A. Vollard, Paris.
Exhibited: Marlborough Gallery Renoir Exhibition in Aid of the Renoir Foundation May-June, 1956, No. 52 (illustrated). A Study for 'Maternité', No. 9 in the same exhibition, private collection, Paris.
34. SALOMON VAN RUYSDAEL (1602-1670). *RIVER SCENE WITH BOATS*. Signed with initials and dated 1642. Panel, 11½ × 15½ inches (29.2 × 39.4 cm.). (Illustrated in colour.)
Collection: Albert Levy, 1884.
35. SALOMON VAN RUYSDAEL (1602-1670). *LANDSCAPE WITH CATTLE CROSSING A FORD*. Signed and dated 1642. Panel, 19¼ × 25½ inches (49 × 65 cm.). (Illustrated in colour.)
36. JAKOB SAVERY THE YOUNGER (1545-1602). *LANDSCAPE WITH TOBIAS AND THE ANGEL*. Panel, 17 × 25½ inches (43 × 65 cm.).
37. PAUL SIGNAC (1863-1935). *ROUEN*. Signed. Watercolour, 10½ × 15½ inches (26.6 × 40 cm.).
38. PAUL SIGNAC (1863-1935). *SANTA MARIA DELLA SALUTE*. Signed and dated 1904. Watercolour, 6½ × 9½ inches (17 × 25 cm.).
39. PAUL SIGNAC (1863-1935). *PORT-LOUIS*. Signed. Watercolour, 10½ × 14½ inches (26 × 37 cm.).
40. ESAIAS VAN DE VELDE (1590-1630). *FROZEN RIVER SCENE WITH SKATERS*. Signed and dated 1614. Panel, 10 × 12 inches (25.4 × 30.5 cm.).
41. MAURICE DE VLAMINCK (b. 1876). *LA CHAUMIÈRE*. Signed. Canvas, 28½ × 36 inches (72.5 × 91.5 cm.). (Illustrated in colour.)
Collections: Elie Bois, Paris; Georges Lurcy, New York.
42. SEBASTIAEN VRANCKX (1578-1647). *BATTLE SCENE*. Panel, 17 × 33 inches (43 × 84 cm.).

WILLIAM HALLSBOROUGH EXHIBITION



II. VINCENT VAN GOGH (1853-1890): *LE CHARPENTIER*. Pencil drawing, $18\frac{1}{2} \times 9\frac{1}{4}$ inches (47.5 × 23.5 cm.)

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35. SALOMON VAN RUYSDAEL (1602-1670): *LANDSCAPE WITH CATTLE CROSSING A FORD*. Signed and dated 1642.
Panel, 19¼ × 25½ inches (49 × 65 cm.)

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13. JAN VAN GO
(1596-1665):
WINTER.
See opposite.



34. SALOMON VAN RUYSDAEL (1602-1670): RIVER SCENE WITH BOATS. Signed with initials and dated 1642.
Panel, 11½ × 15½ inches (29.2 × 39.4 cm.)

WILLIAM HALLSBOROUGH EXHIBITION



3. LOUIS-LEOPOLD BOILLY (1761-1845): *THE ARTIST'S SON*. Canvas, $28\frac{3}{4} \times 23\frac{1}{2}$ inches (73 × 59.7 cm.)

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WILLIAM HALLSBOROUGH EXHIBITION



4. JAN (VELOURS) BREUGHEL (1568-1625): *VILLAGE SCENE WITH THE REST ON THE FLIGHT INTO EGYPT*. Signed and dated 1607. Copper, 8 $\frac{3}{4}$ × 12 $\frac{1}{2}$ inches (22 × 31.8 cm.)



1. HENDRICK VAN AVERCAMP (1585-1663): *WINTER SCENE*. Signed with monogram. Panel, 5 $\frac{1}{4}$ × 9 $\frac{3}{8}$ inches (13.5 × 25 cm.)

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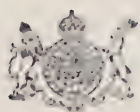


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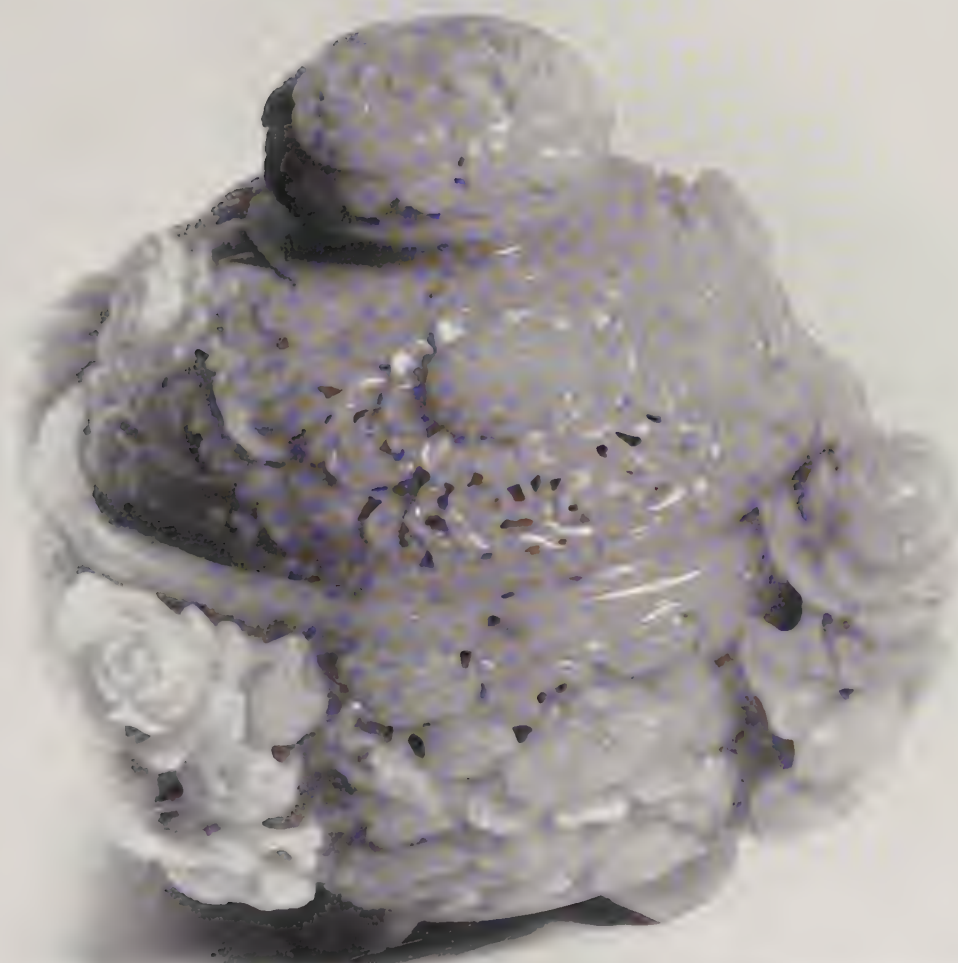
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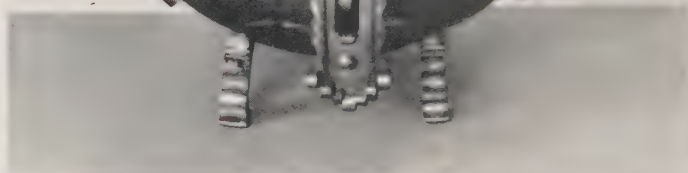


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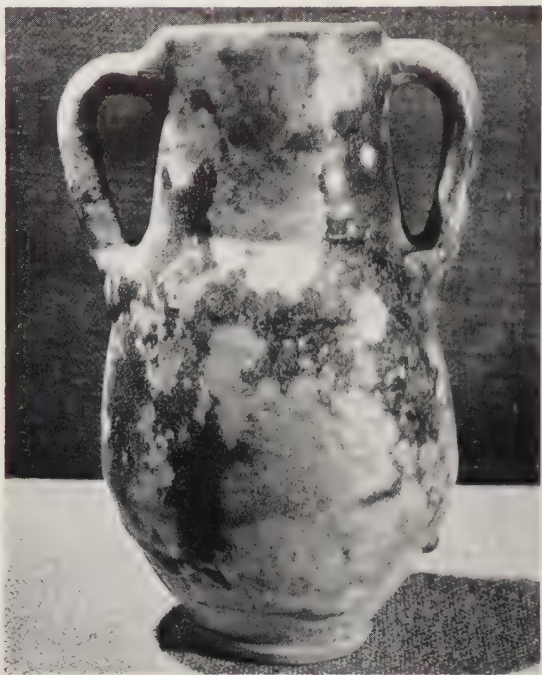
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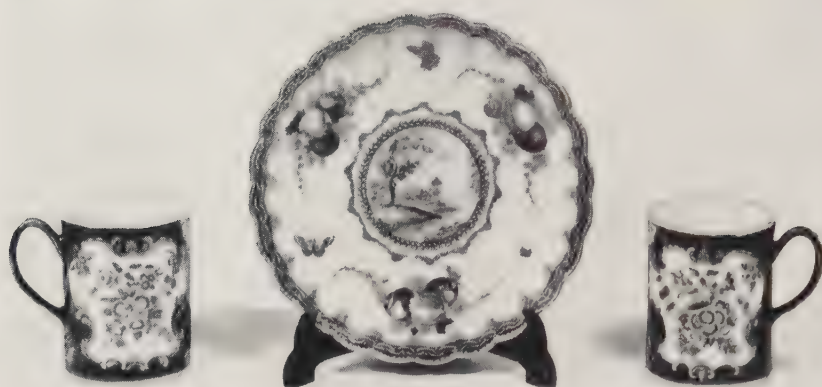
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XXV



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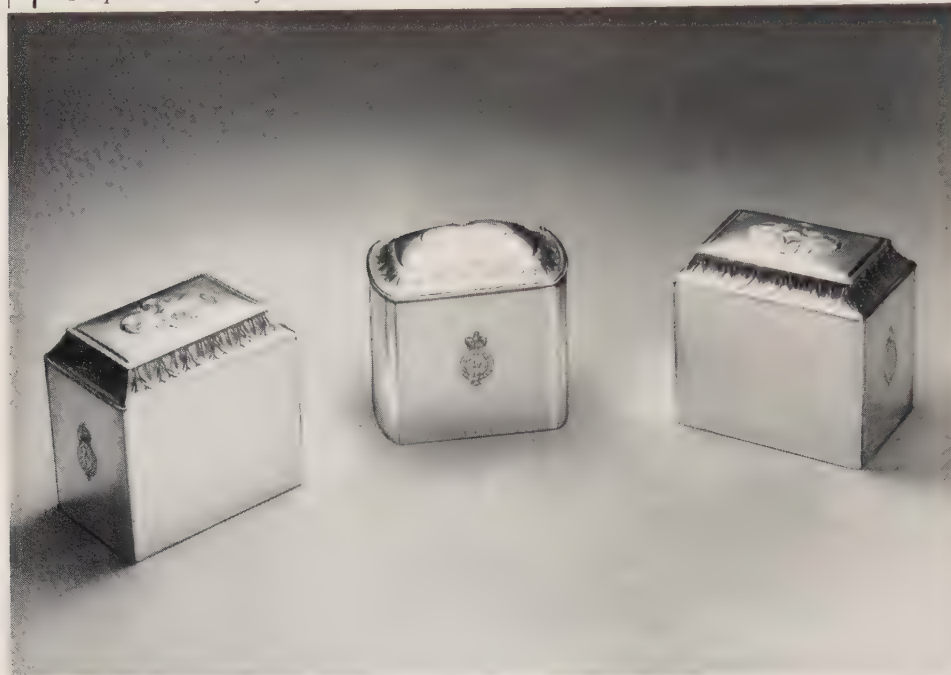
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STOOLS

Fig. 62. Mahogany Window Stool.
 An important mahogany window stool from Ickworth Park, Suffolk (cf. *Dictionary of English Furniture*, Vol. III, page 181, fig. 62 last edn.—as inset right). Circa 1785.
 Width 4 ft. 6 in. × 1 ft. 4½ in. deep.



An important mahogany Stool, the frieze enriched with applied carving on all sides, and closely matching the Window Stool from Ickworth Park, Suffolk (cf. *Dictionary of English Furniture*, Vol. III, page 181, fig. 62 last edn.—as inset right). Circa 1785.
 Width 4 ft. 6 in. × 1 ft. 4½ in. deep.

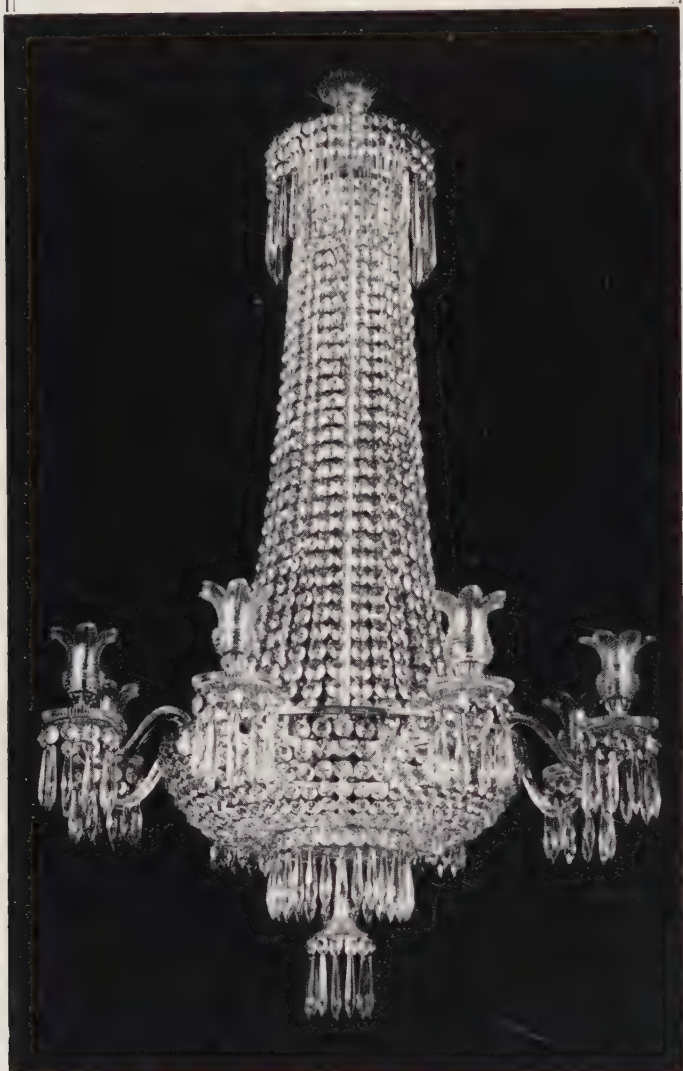
An article on Ickworth Park appeared in the March 1958 issue of 'The Connoisseur'.

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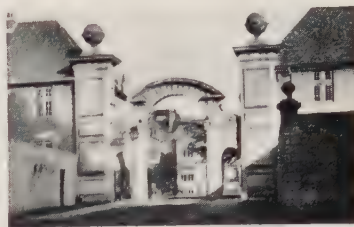
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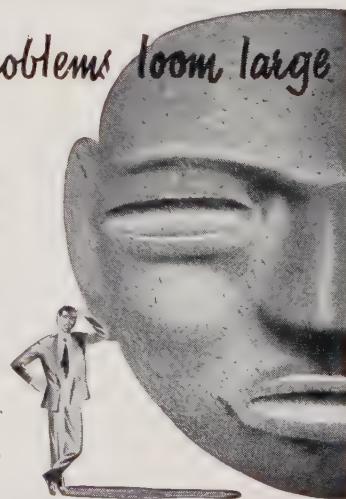
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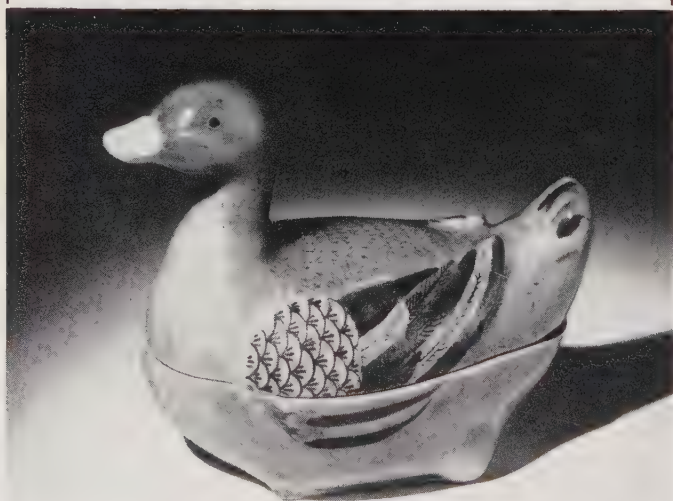
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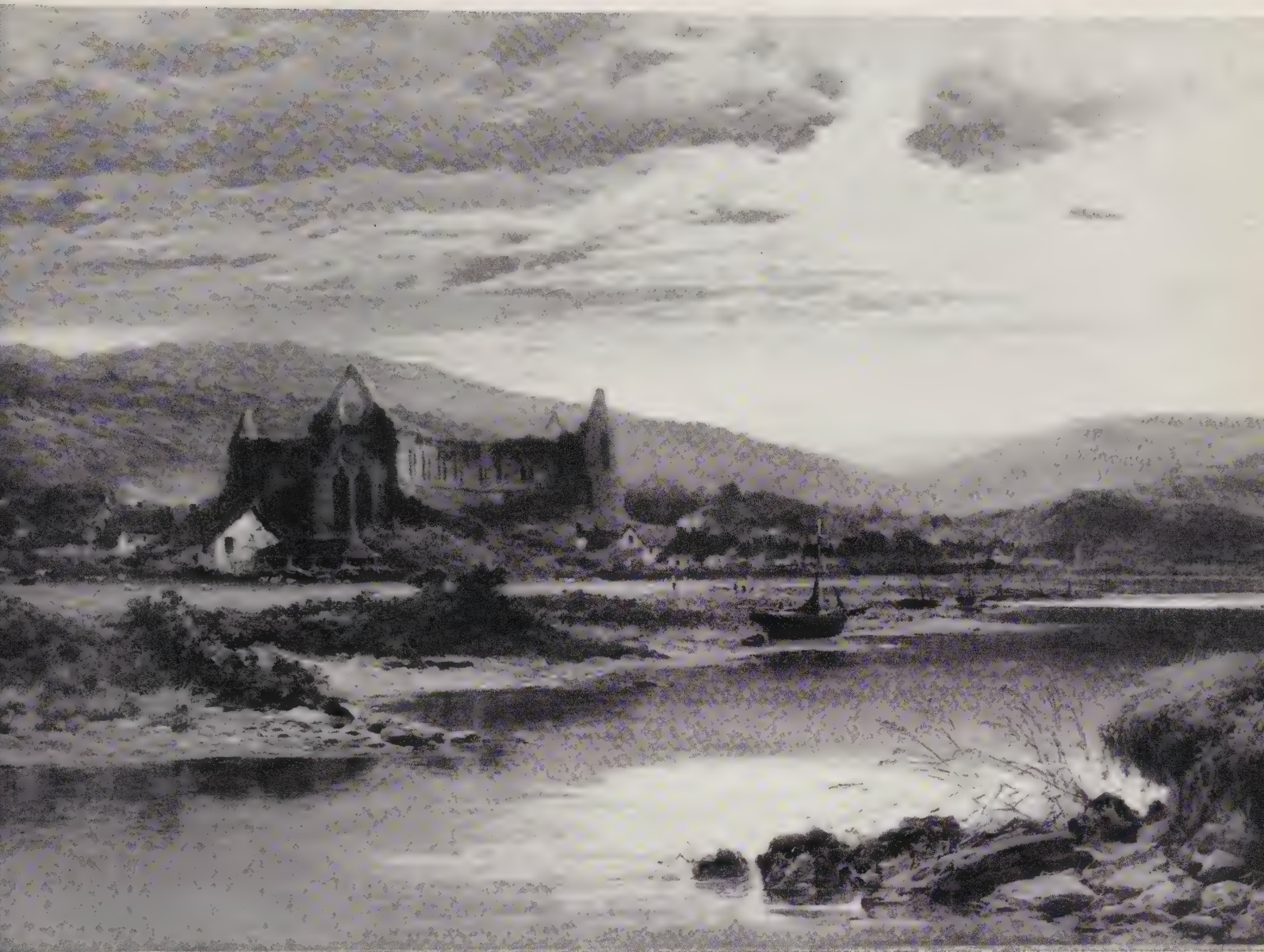
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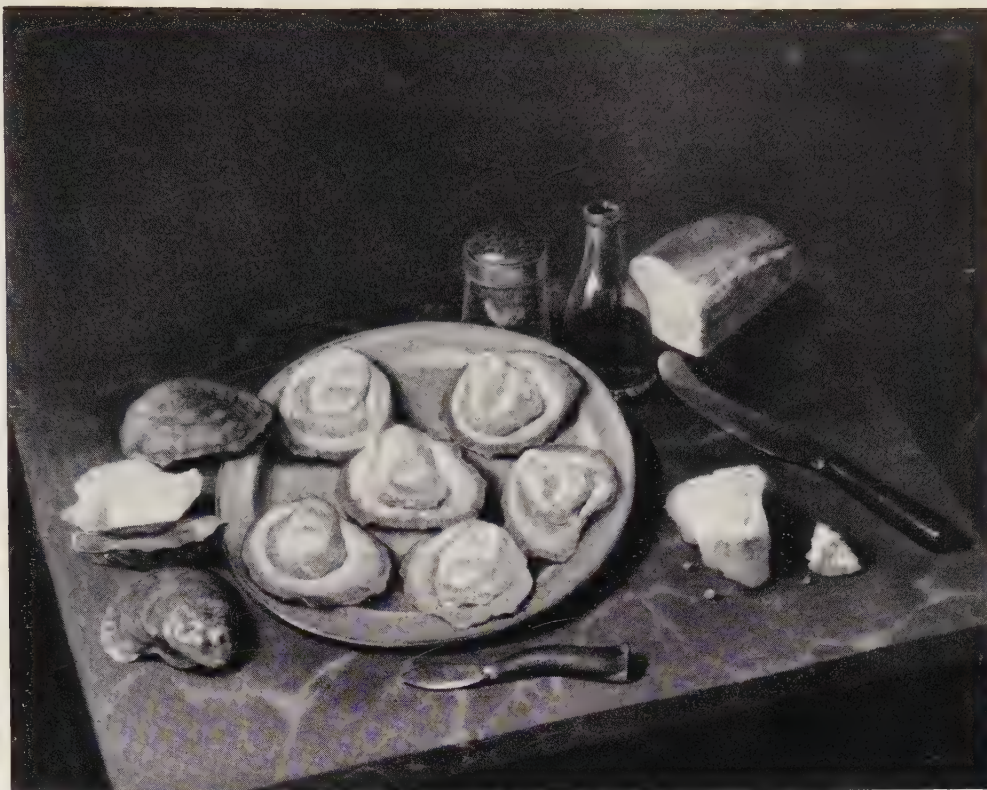
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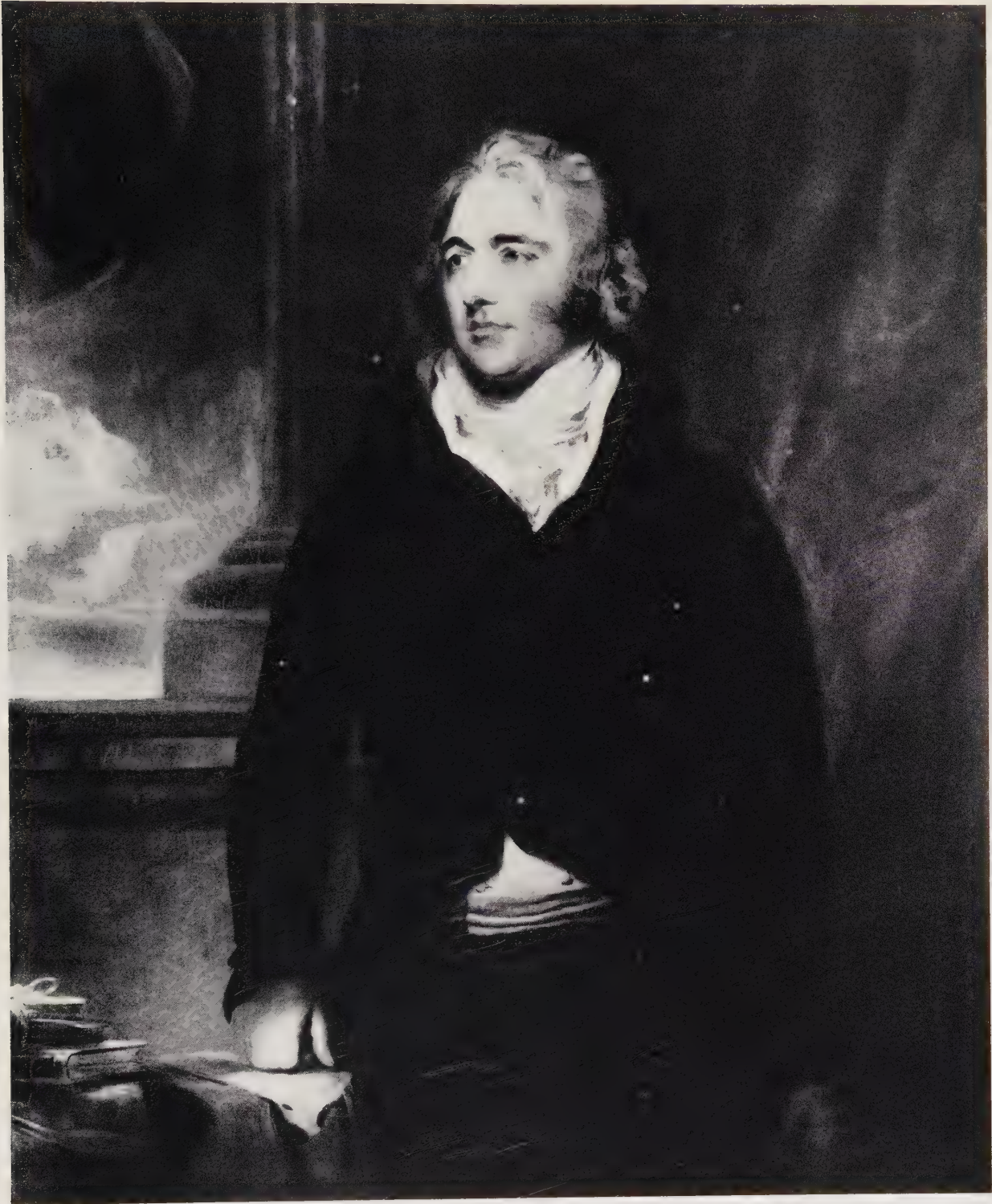
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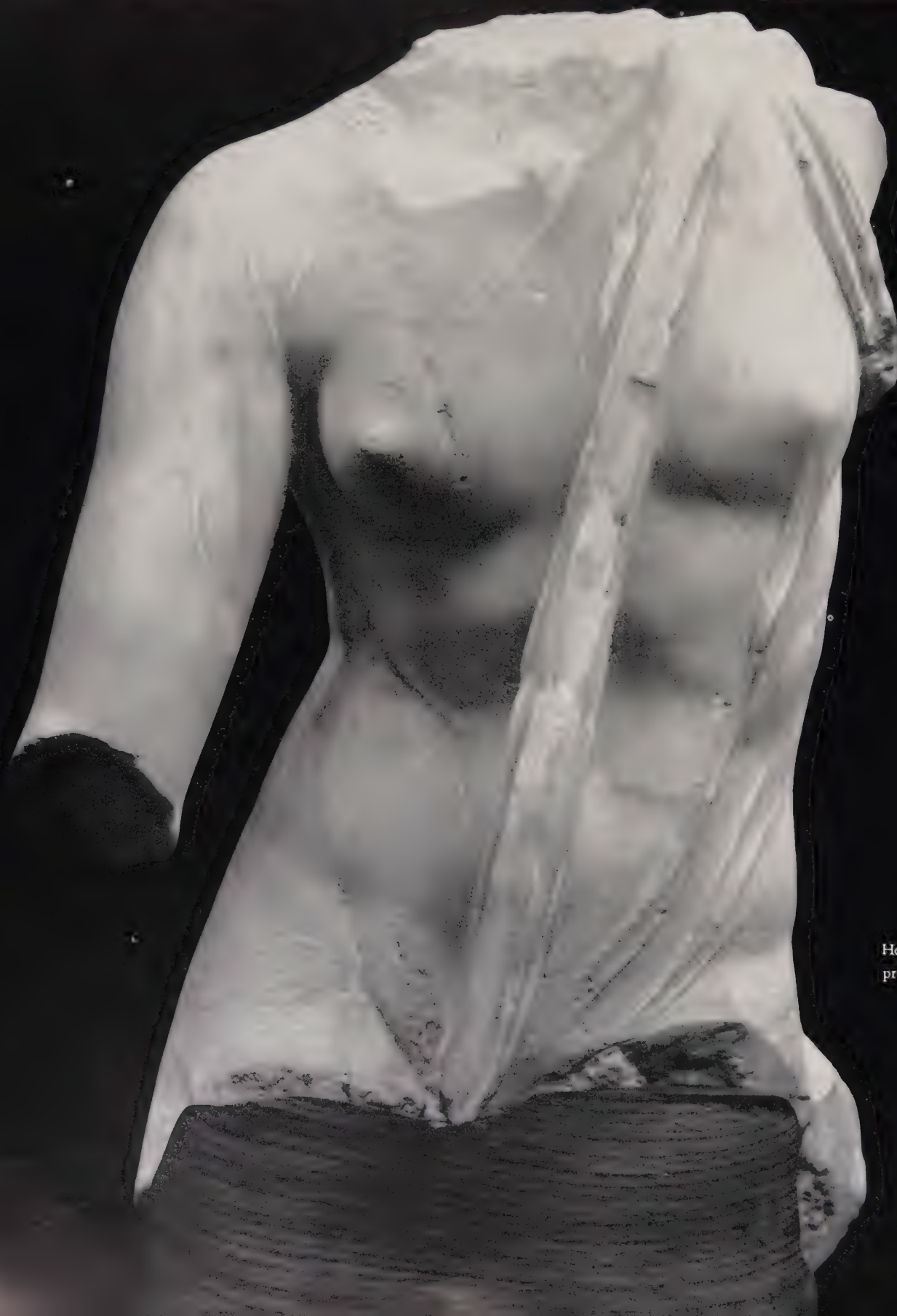
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Robert Adam's Drawing Room

AN architect's own house is seldom his best though often his most revealing work. Free from the advice of obstinate and opinionated clients he can indulge his fancy to the utmost; and we need only glance at Sir John Soane's house in Lincoln's Inn Fields or William Burgess's mediaeval fantasy in Melbury Road, Kensington, to realize the lengths to which an architect of genius will go in order to satisfy his every whim of personal taste. For an understanding of the architect's mind his own house is invaluable. But, alas, almost all such houses have perished or survive only in mutilated form, stripped of their furniture and fittings. The loss is irreparable. How much would one not give for a sight of Sir Christopher Wren's own study or Sir John Vanbrugh's parlour, William Kent's private saloon or Robert Adam's favourite drawing room? The last two would be the most fascinating of all, perhaps, for their owners were outstanding both as architects and interior decorators. Of Kent's house in Savile Row we know next to nothing, but of Robert Adam's palatial residence in the Adelphi a few old photographs survive to show us its general appearance, albeit lacking the original furniture, pictures and other works of art which must have given it so individual a character. Especially does one miss the hundred or so antique marble statues, busts, reliefs and urns which were elegantly disposed about the various halls and public rooms and which no doubt filled the great architect's inner sanctum to over-flowing as did Charles Towneley's marbles in Queen Anne's Gate, according to Zoffany's well-known painting of the *virtuoso* seated amidst his collection. But if all Adam's more personal belongings have vanished, some few precious fragments of his house still, by great good fortune, survive. The decorative panels which adorned his drawing room ceiling were mercifully saved when the rest of the Adelphi was demolished in the 1930's. These, until recently, were in the possession of Messrs. Pratt and Sons of London and now belong to Mr. Jocelyn E. B. Stevens.

From 1772 until 1786 Robert Adam lived at No. 4 Royal Terrace, Adelphi—one of the best of his town-houses, in the main block of the Adelphi overlooking the Thames. His neighbours in Nos. 3 and 5 were Topham Beauclerk and David Garrick, both personal friends of the architect and among the first to take houses in his ill-fated terrace. In plan the twelve houses of Royal Terrace were identical. But considerable ingenuity had been expended in devising subtle variations in the interior decoration, though always on the same neo-classical theme. One of the ceilings from No. 5, occupied by David Garrick, is preserved in the Victoria and Albert Museum and a comparison between it and the surviving decorative panels from Robert Adam's drawing-room will reveal a singular homogeneity of style. Indeed they might well have come from the same house. In design they conform to Adam's simplified middle-period, when he had thrown off his early, self-consciously Roman manner and before he had reached the ultimate, filigree refinement and preciousness of his late manner. The Adelphi ceilings are thus among his most characteristic works; delicate without being fussy, simple without being bare. Charming and elegantly painted medallions are set in a lightly moulded stucco background of geometrical pattern which is conceived as a gigantic frame for these scenes from classical mythology. One of the finest surviving

examples of this type of Adam ceiling is that in the drawing room at Newby Hall, Yorkshire. The design of this magnificent ceiling is made to echo the pattern of the Boucher-Neilson tapestries on the walls and we may surmise that the ceiling of No. 4 Royal Terrace was similarly integrated with the rest of the room, perhaps by a specially woven carpet designed to reflect the medallions above.

Decorative panels such as those in the Newby Hall and Adelphi ceilings have sometimes been attributed to Angelica Kauffmann, who is known to have painted the gaily coloured *paterae* for the finest of Robert Adam's early ceilings, that in the Great Drawing Room at Syon House. However, recent research suggests that her future husband Antonio Zucchi was in fact responsible for most Adamesque panels and medallions of this type, and he was almost certainly the author of those in Robert Adam's own house in the Adelphi. Antonio Pietro Zucchi (1726-1795) was 'discovered' by James Adam at Venice in 1760 when he was seeking engravers for his brother's great folio on *The Ruins of the Emperor Diocletian's Palace at Spalatro in Dalmatia*. Zucchi was taken to Rome by James Adam and later to England where he enlisted in that 'regiment of artificers', as Mrs. Montagu called it, which the Adam brothers so skilfully deployed about the various country houses they were decorating. But Zucchi was rather more than a mere artificer. He set himself up in London as a painter of landscapes and ruins in the manner of Pannini and eventually achieved some recognition in this *genre*, being elected A.R.A. in 1770. According to his biographer Edward Edwards (*Anecdotes of Painters who have resided or been born in England*, 1808), 'the subjects of his pencil were poetic-history, ruins and ornaments, all of which he painted in a light and pleasant manner but with no solid learning or power in art'. Zucchi returned to Italy after his marriage to Angelica Kauffmann in 1781 and he remained there until his death fourteen years later at Rome. His younger brother Giuseppe Zucchi was also employed by the Adams though only, so far as is known, as an engraver. He was responsible for some of the plates in *The Works of Robert and James Adam*.

Antonio Zucchi's best known paintings were all executed for the Adam firm, beginning with *grisaille* arabesques, *trompe l'oeil* classical reliefs for overmantels, brightly coloured ceiling medallions and large decorative landscapes such as those he supplied to Harewood House and Nostell Priory in the mid-1760's. During the next ten years he must have been kept almost continuously at work on similar commissions at Osterley, Kenwood, Luton Hoo, Kedleston, Saltram and Merham le Hatch—to mention only the more notable of the many Adam houses which his brush adorned. It seems unlikely that such work was ever carried out *in situ*. Most probably Zucchi was given precise instructions by Adam as to the dimensions, colour-scheme and even, perhaps, the subject-matter. He would then retire to his London studio to work out and execute his designs. Indeed, one of Adam's clients, Lady Shelburne, confirms this supposition when she describes, in her diary, how her husband took her one afternoon to see the studios of various artists who were being employed on the decoration of her house. They went first to Zucchi's, she wrote, where 'we saw some ornaments for our ceiling'.

◀ The centre medallion by Antonio Zucchi for the ceiling of Robert Adam's drawing-room at No. 4, Royal Terrace, Adelphi.





Fifteen medallions by Antonio Zucchi were inset in the drawing-room ceiling of No. 4 Royal Terrace, Adelphi, Robert Adam's own house. The central medallion, reproduced on page 136 represents the three Graces dancing slowly and elegantly to the music of Eros. The other panels also represent figures from classical mythology. Top left and top right show Nereids riding sea horses; lower left, two vesicas with dancing figures, one holding up a laurel crown and the other clapping cymbals; lower right a circular panel with two *amorini*; and a diamond which is decorated with a figure probably intended to represent *Contemplation*. All these panels are strongly influenced by the Graeco-Roman paintings discovered at Herculaneum and Pompeii which provided neo-classical decorative artists with an almost inexhaustible supply of motifs.



A newly discovered Greenwich armour

BY JOHN HAYWARD

UNTIL the spring of 1957 a suit of armour hung high on the wall of the Great Hall (see *Connoisseur* 1956 *Year Book*, p. 23) of the Cornish manor house of Cotehele, since its construction in the fifteenth century a seat of the family of Edgcumbe, created in the nineteenth century Earls of Mount Edgcumbe. How long it hung there is unknown, but it has certainly been there for 150 years. The first mention of it appears in a history of Cornwall published in 1810¹ in a passage describing the interior of Cotehele House. 'The Hall contains a great collection of ancient armour, arquebuses, pikes and other implements of war ranged against the wall in various forms . . . At one end of the Hall is the complete figure of a man, armed cap-a-pee.' This description, repeated more or less verbatim without the addition of any further details, appears in a series of accounts of Cornwall published during the nineteenth century. The only other reference that I have been able to trace is in a history of the Edgcumbe family, published by Lord Mount Edgcumbe in 1880.² Here he states: 'For many years Cotehele was rarely visited by the family and was left in the care of a farmer and his wife, under whose régime the arms in the hall are said to have received a coat of paint every seven years'. This story of the frequent repainting of the armour seems to have been true, for, when it was eventually taken down for examination, it was found to be covered with many layers of black paint. Such was the condition of the armour under the paint that when Cotehele became the property of the National Trust and a guide book³ was issued describing the contents of the house, it was referred to in the following terms: 'The under life-size figure in wood of a man accoutred in mail (the mail of painted gesso, probably of the late eighteenth or early nineteenth century)'.

No. 1 shows the armour as it appeared before the removal of the paint. It will be seen that it is a three-quarter and not a complete (cap-a-pie) armour, as stated by all the old guide books. From its position high upon the wall it was doubtless difficult to recognise that the parts below the knee were of carved wood and not of metal. The earliest view of the armour in the hall of Cotehele is in an undated illustrated history of Cotehele published by Nicholas Condry, a Plymouth art master, about the middle of the nineteenth century.⁴ Two of the plates in this publication show the interior of the Great Hall with the armour in position, and it is clear that the armour does not reach below the knee. When taken down from the wall in 1957 a mid-seventeenth century trooper's helmet was found with the armour; and when illustrated by Condry it seems to have been completed with a Spanish morion. The original helmet is missing, as are also the gauntlets of the armour. In the text accompanying Nicholas Condry's plates, it is stated that the Hall contained the full armour of a knight, eleven corselets and scull caps or headpieces, one that of a knight. This headpiece of a knight is still in the Hall at Cotehele.

¹ Britton and Brayley. *History of Cornwall*, p. 364.

² Records of the Edgcumbe Family. William, Earl of Mount Edgcumbe, p. 140.

³ J. Lees-Milne. *Cotehele House*, Cornwall, London, 1948.

⁴ N. Condry and F. Arundell. *Cotehele*. Plates facing pages 8 and 12.



1. The Greenwich armour from Cotehele before cleaning.

It is a close helmet of English type dating from the second half of the sixteenth century but has no connection with the three-quarter suit.

The gauntlets must have been missing for a long time, at any rate since the wood figure was supplied, for the carved hands are too large to accommodate the gauntlets which originally went with the armour. Lord Mount Edgcumbe, the historian of the family, when addressing a meeting of the Archaeological Association at Cotehele in 1876,⁵ said 'we have no record of the time when any of the arms were first hung up in the hall', but added that the house had been so neglected through the years that it was unlikely that much had been added or removed.

But for the perspicacity and enthusiasm of Lt.-Col. W. J. Julyan who resides in part of Cotehele, this armour might have remained indefinitely on its perch at the end of the Great Hall. Having established that the armour was in fact a real one, and not composed of gesso, he arranged for it to be photographed and subsequently brought a photograph to the Victoria and Albert Museum, where I was able to identify it as a hitherto unrecorded armour made at the Tudor Royal Armouries at Greenwich about the middle of the sixteenth century. It is, moreover, the only

⁵ The early history of the family of Mount Edgcumbe. *Journal of British Archaeological Association*. Vol. XXXIII, p. 20.



2. View of the interior of the Cotehele breast-plate before cleaning. 3. The armour after cleaning, front view. 4. The armour after cleaning, back view.

surviving sixteenth century boy's armour of Greenwich make; and far from being under life-size, it was in fact made for a boy aged about twelve years (Nos. 3 & 4). In view of its importance in the history of English armour it was cleaned and restored at the Tower Armouries under the guidance of Sir James Mann, and subsequently acquired for the national collection at the Tower from the Trustees of Lord Mount Edgcumbe, to whom the contents of Cotehele still belong.

We know nothing of the armour's history prior to 1810. If, however, it had been newly acquired at about that time or transferred there from elsewhere, it seems likely that some mention would have been made of this in the account of the house. We can, therefore, reasonably assume that the armour was at Cotehele in the eighteenth century. It may have been a family possession, but if this is the case, it must be an isolated survivor of a larger armoury. It is hardly likely that the Edgumbes of the time would have purchased for a boy, who would soon have grown out of it, an expensive armour from the Royal Armouries, and failed to provide themselves with armour of the like quality. That the men's armour should have disappeared is not altogether surprising, since a man's armour could be re-used later, and a great deal of earlier armour was adapted for use in the Civil Wars in England. On the other hand a boy's armour would have been useless for practical purposes and may for that reason have survived.

To establish the probability of its having been a family possession it is necessary to look back at the history of the Edgumbes in the sixteenth century. The builder of Cotehele in its present form and founder of the family fortunes was Sir Richard Edgcumbe I, who died in 1489. A firm supporter of Henry VII, he was rewarded with numerous offices at court, being appointed Chamberlain of the Exchequer, Escheator and Feodary of the Duchy of Cornwall, Constable of Launceston Castle and Controller of the Household. His sixteenth-century successors did not hold comparable rank, but his grandson, Sir Richard Edgcumbe II, took an important part in local affairs in Cornwall. Born in 1499, he

was knighted in 1537 and must therefore have been a person of some note by that date. We have an account of him in Richard Carew's famous *Survey of Cornwall*,⁶ where he is described as: 'Sir Richard (a gentleman in whom mildness and stoutness, diffidence and wisdom, deliberateness of undertaking and sufficiency of effecting, made a more commendable than blazing mixture of virtue) during Queen Mary's reign, entertained at one time, for good space, the Admirals of the English, Spanish and Netherlands fleets with many noble men besides'. This circumstance points to Sir Richard having had ambitions beyond those of a large landowner. He was, moreover, Sheriff of Devon in 1543 and 1544, and in 1537 was named Commissioner of Muster in Cornwall to call out and arm 300 men. The exact status of Sir Richard about the middle of the sixteenth century is of significance to us, as it must have been he, if it were an Edgcumbe at all, who obtained a royal warrant for an armour to be built for his son at Greenwich. In fact, the dates fit surprisingly well. He married for the second time in 1535 and in the following year his eldest son, Piers Edgcumbe, was born. The armour was made for a boy of about twelve, and Piers would have been twelve in 1547, just about the date which one would give to the armour, as I shall explain below. While we know that warrants were issued permitting the holders to have an armour built at Greenwich, we do not know whether such warrants were difficult to obtain or were issued as a matter of course. One writer⁷ has stated that 'the local magnate hesitated to patronise Greenwich . . . A good many palms had to be greased before the royal permit was to be obtained'. This is a likely enough supposition but it may not be correct. Apart from Greenwich we know of no other workshop in England in the mid-sixteenth century which could have supplied a well-made armour. It is of course, true that most of the personages listed in the *Jacob Halder Album*⁸ of

⁶ Ed. F. E. Halliday. London, 1953, p. 166.

⁷ F. H. Cripps-Day. *Fragmenta Armamentaria*. Vol. I. Part V. Some notes on English Armourers, p. 29.

⁸ Viscount Dillon. *An Almain Armourer's Album*. London, 1905.

Greenwich armours were noblemen or influential figures at court. Yet on the other hand, a considerable number of portraits show Greenwich armours, and many detached elements of plain Greenwich armours have been discovered,⁹ showing that many more armours must have been made than now survive. Some of these were doubtless made for militarily minded country gentry.

Sir Richard Edgcumbe II built the house of Mount Edgcumbe and, after its completion in 1553, it became the principal seat of the family. He died in 1562 leaving four sons and four daughters. His Will names his eldest son, Piers, as his executor and leaves him plate, jewels and household goods. No inventory of the armour is attached to the will, nor is there any mention of the armour in the will itself. The latter might, however, have been the property of Piers, the son, and not have been included amongst his father's effects. If the armour had been ordered for Piers, his subsequent history shows that the wearing of it had little influence upon him. He was Sheriff of Devon in 1567 and served in almost all the Parliaments under Elizabeth, but his main interests were concerned with speculation in Cornish mining. He lived neither at Cotehele nor at Mount Edgcumbe, his Will describing him as a merchant of Tavistock. Presumably he had disposed of his interest in the Edgcumbe estates to his brothers in order to concentrate on tin-mining. He died in 1607 and his Will in turn makes no mention of the armour, which may, however, have passed to whichever of his three brothers resided at Cotehele. Amongst the Mount Edgcumbe MSS. now preserved in the Cornwall County Record Office, there are unfortunately no inventories of the contents of Cotehele House. There is, in fact, an inventory¹⁰ of Edward Edgcumbe, a grandson of Piers Edgcumbe, who died in 1607. Edward lived at Bodrugan in Gorran parish, the third of the Edgcumbe family seats. The inventory, which is dated 1630, refers *inter alia* to 'one corselett, three headpeses and two capps for them' and does not, therefore, include the Greenwich boy's suit. This is as far as we can take the problem of the original owner of the Cotehele armour. At the time it was made, Sir Richard Edgcumbe was a powerful man in the county as well as being the largest landowner. There is, therefore, nothing fundamentally unlikely in its having been ordered for his eldest son; but there is equally no evidence which would justify a positive conclusion in the matter.

Turning now to the armour, its importance is due to the fact that it is the only sixteenth-century Greenwich boy's armour. Another very similar suit once existed at Wilton House, for a knee cap belonging to it was included amongst a large quantity of detached fragments of armour from Wilton purchased from the Earl of Pembroke by the Tower Armouries in 1951. This is illustrated in No. 6, and it will be seen that it is of almost identical design to those of the Cotehele suit. Nothing further is known about it, but we are informed, in a seventeenth-century description of the contents of Wilton,¹¹ that the armoury there formerly contained a suit of Edward VI. This latter would almost certainly have been made at Greenwich and it is not, therefore, impossible that this isolated knee cap may be all that now survives of it.

The Cotehele suit has breast and backplates of splinted construction, a form known at the time as an Anime. This particular construction seems to have been fashionable at Greenwich about

the middle years of the sixteenth century. Altogether six Greenwich Animes are known, four from documentary sources and two still in existence. Four are shown in the Album¹² of Greenwich armours believed to have been assembled by Jacob Halder, the Elizabethan Master Workman of the Royal Armouries. The drawings of two of these are annotated as having been made during the reign of Queen Mary; that is, before 1558. They belonged to the Earls of Bedford and Rutland respectively. The other two were built after 1558, since the drawings bear the initials E.R. of Queen Elizabeth I. They were made for Sir William Saint Loë, who was Captain of the Queen's Bodyguard and died in 1565, and for the Earl of Leicester, who died in 1588, respectively. They probably date however, from the beginning of Elizabeth's reign. The two surviving suits are the Cotehele boy's armour and the equestrian armour of the first Earl of Pembroke, formerly at Wilton and now in the Scott Collection at the Glasgow Museum (No. 7). This last suit bears many resemblances to the Cotehele suit, which I will examine below. It also can be dated to the middle years of the sixteenth century.

As it now stands, the Cotehele suit consists of gorget, breast and back, complete arms, fauld and long tassets reaching to the knee (Nos. 3 & 4). The top front lame of the gorget and three lames at the back are restored. Besides the missing helmet and gauntlets, the lower part of the leg armour is also missing. At present the leg armour consists of a skirt of two plates and tassets of ten plates detachable by means of turning pins at the sixth plate. The fact that the tassets should be detachable predicates the existence of armour for the lower part of the legs. By analogy with the Pembroke anime at Glasgow (No. 7) this must have consisted of cuisses, knee caps, greaves and mail shoes with toe caps.¹³

The resemblance between the Cotehele and Glasgow armours is not confined to the construction; both are enriched with gilt bands. The Glasgow armour is richer in that the bands are etched as well as being gilt and that vertical bands accompany the horizontal ones. In the case of the Cotehele armour a gilt band runs across the top edge of each lame; the borders of the main elements of the armour are recessed and gilt, as on the Glasgow armour. Other features in common between the two armours are the typical Greenwich couters constructed in two pieces and the studs with pierced heads on the third lame of each pauldron, presumably intended for the attachment of besagues. The Cotehele suit has the lance rest attached to the breast; the Glasgow suit originally had a re-inforcing breast-plate, the stud for the securing of which can be seen on the uppermost lame of the breast, and the lance-rest must have been attached to this.¹⁴ A final feature shared by the two armours is the construction of the gorget and breast-plate in one, the front and back being held together by studs and slots at the top and straps at the sides. The extent of movement permitted by the splinted construction can be seen in the view of the breast from the inside (No. 2). The build of the arms is also worthy of notice. The pauldrons, of five plates on each side, that on the right being cut back to give room for the lance, are held to the gorget by means of pierced studs and pins. The upper arms consist of four plates attached to the pauldron by a strap on the inside, and an upper cannon turning in slots in the lowest of the four plates. This upper cannon is

⁹ Amongst them a close helmet in the London Museum and the following helmets in F.H. Cripps-Day's lists of church armour. (Laking. Record of European Armour Vol. V) nos. 1606, 1660, 1711d, 1754.

¹⁰ I am indebted to Mr. P. L. Hull, County Architect of Cornwall, for this information. The appendix to the Second Report of the Historical Manuscripts Commission, 1871, p. 20 contains a note on the manuscripts of the Earl of Mount Edgcumbe. This makes no reference to inventories.

¹¹ Description of the armoury of the Earls of Pembroke, British Museum. Lansdowne MSS. 213.

¹² Nos. 1, 2, 6 and 8.

¹³ The first 13 armours in the Album have mail shoes and toe-caps; the last being that of the Earl of Worcester, which dates from about 1570.

¹⁴ The portrait of the Earl of Hastings in the armour of his brother-in-law, the Earl of Leicester, included in the Greenwich Armour exhibition at the Tower of London, 1951, and illustrated in the catalogue (pl. XI) shows this re-inforcing plate in position. The representation of the Leicester armour in the Halder album shows it to have been an anime, though this is not apparent in the portrait.

unusually short and has two extra plates on both inside and outside. Below the couter is the lower cannon consisting of two hinged plates with three movable plates on the inside corresponding to the two on the upper cannon, giving effective protection to the inside of the elbow. An unusual feature of the construction of the arms, which is recorded on only one other Greenwich armour,¹⁵ lies in the fact that the lames of the upper cannon are not closed at the back but are merely sprung together; this could lead to the lames becoming jammed when the arm was turned. A final point worthy of mention is the hooked stud on the bottom lame of the breast; the waist strap was passed under this and so prevented from riding up out of position.

To obtain an idea of the form of the missing helmet and gauntlets, we must look at the Glasgow Anime and at those shown in the Halder Album. The former has two helmets, a close helmet with falling buffe and a burgonet. The armours of the Earls of Rutland and Bedford in the Album each have close helmets, that of Sir William Saint Loe has a burgonet. The Cotehele suit might, therefore, have had any one of these three alternatives. A detail view of one of the gauntlets of the Glasgow armour is shown in No. 5. The gauntlet of the Cotehele armour was probably very similar. That shown on the left hand of the complete armour in No. 7 does not actually belong to it and has since been replaced by a modern copy.¹⁶

A comparison of Nos. 4 and 7 shows that the form of the plates of the Glasgow and Cotehele armours is extremely similar: so much so that they can be dated within a few years of each other. The slim build of these armours with breast and tassets following closely the form of the body enables one to place them about the middle of the sixteenth century.

Some twenty years have passed since the last complete Greenwich armour was discovered, but the appearance of this boy's armour, together with the fairly frequent discovery of individual elements, suggests that there may be more finds of Greenwich armour to be made in the remoter country houses of England.

¹⁵ This is the Greenwich three-quarter armour from the Pembroke armoury now in the Tower of London. In this case the upper cannon is open, enclosing only about three quarters of the upper arm.

¹⁶ This gauntlet belonged to the Greenwich armour from Wilton now at the Tower of London, to which it has now been restored.

5

5. Gauntlet of the Pembroke armour at Glasgow.

6. Knee-cap from a Greenwich boy's armour. Tower of London Armouries.

7. Armour of the Earl of Pembroke. Greenwich, mid sixteenth century. The Glasgow Museum.



Shakespeare Illustration: The earliest known originals

BY H. A. HAMMELMANN

THE thirteen original drawings of scenes from plays by Shakespeare which are here reproduced for the first time, by permission of the Albertina, are the earliest Shakespearean illustrations so far discovered to survive in the original.* Designed and drawn by Hubert François Gravelot, the Parisian draughtsman who worked in England between 1732 and 1745, they are part of a series of 36 scenes from the plays engraved by Gerard van der Gucht to illustrate the second of Theobald's editions of Shakespeare's Works published in 1740. They can therefore be ascribed with certainty to that or the preceding year. Thus they antedate by more than 50 years the famous Shakespearean venture of Boydell's Gallery which was to unite the whole galaxy of English historical painters from Sir Joshua Reynolds to Thomas Stothard in the all-out effort to honour the nation's greatest dramatist.

That the task of illustrating Shakespeare should have fallen, in 1740, upon a Frenchman is not as surprising as it may seem at first sight. The practice of 'embellishing' printed editions of plays with engraved frontispieces representing some scene from the action is one which had come to England from France, since in Paris, from the middle of the seventeenth century onwards, publishers frequently employed well-known artists and engravers to illustrate the works of dramatists like Corneille, Racine and Molière. And when, in 1709, Jacob Tonson the Elder, most enterprising of London publishers, inaugurated similar collected editions in handy octavo size of the great Elizabethan dramatists, starting with Shakespeare as the greatest of them all and following this with the collected works of Beaumont and Fletcher (1711) and Ben Jonson (1716), it was—in the absence of competent native draughtsmen and engravers—to a team in which two Frenchmen, François Boitard and Louis du Guernier, played the leading part that the work was entrusted.

Tonson's *Shakespeare* of 1709 (which was described in detail by Montague Summers in *The Connoisseur* (Vol. CII, pp. 305-309), was the first edition of the plays to be, as the title-page has it, 'adorned with cuts', mostly taken, it may be assumed, from actual stage performances of the time. Of the somewhat naive and stiff frontispieces which precede each play, no originals are known to exist, if indeed they ever existed, since the designers, being all of them trained engravers in their own right, may quite possibly have worked direct onto the copper-plate with nothing more than rough sketches to guide them.

The illustrations which accompany the edition of 1740 are a very different affair from the crude pictures which had served for this first illustrated edition. And the contrast is instructive. The mere fact that, instead of Tonson's (largely anonymous) scratch team of 1709, the work was now entrusted to a single hand, and to that of the foremost artist then working for the London booksellers, shows the increasing importance which had by now come to be attached, by publishers and by the reading public alike, to

the art of illustration. Hubert Gravelot, who had arrived from Paris some eight years before, was himself largely responsible for this change of attitude. As a pupil of Restout and friend of Boucher, he brought with him all the urbanity and grace of the French rococo school, and, a distinguished draughtsman and engraver himself, he was able to show work of an elegance and refinement hitherto unknown on the English side of the Channel. In the illustration of books, limited to the small size of the printed page and even to slight headpieces and vignettes, the new taste for the rococo showed itself from a most attractive side. No wonder, therefore, that within a few years of his arrival, Gravelot had gained for himself a considerable reputation and an acknowledged as well as lucrative position in the cosmopolitan art world of London.

During the twelve years or more while he had his home in London, where he lived much of the time in King Street, Covent Garden, at 'the Golden Cup' just round the corner from St. Martin's Lane, Gravelot is said to have practised his skill in many fields. Thus he is known to have had a hand in at least one or two of the designs for the large paintings of contemporary sports and pastimes which adorned the supperboxes of the famous amusement part at Vauxhall Gardens. Throughout his life, Gravelot was happier with pen and pencil than with the painter's brush. But a few other paintings from his hand have been traced and one of them, an attractive conversation piece entitled *The Fair Reader* (once in the Heseltine Collection) has recently been exhibited with the Lycett Green Collection by the City of York. No authentic specimens have so far been identified of the 'many designs' he is said to have done for the London gold-and-silver-smiths, or for 'cabinet-makers and other workmen in upholstery and furniture', but ephemera such as elaborate fans, trade cards, book-plates, maps, even political cartoons and caricatures prove that, industrious craftsman that he was, he did not feel above putting his hand even to the most passing modish trifles.

It was, however, principally as an illustrator of books that Gravelot made his name, first in London and later, after his return to his native country, in Paris. So rapid was his progress to fame in this field and so great the demand from the bookseller/publishers for his services, that the young Frenchman is reported to have found it necessary upon occasion to lock himself up in his room and work day and night in order to complete his commissions. The number of works for which Gravelot, during his stay in England, provided at least a frontispiece, but more often than not a whole series of illustrations, probably amounts to very nearly one hundred: and some of these designs, like the sixteen drawings for *Gay's Fables* (preserved in the British Museum) are among the finest work of their kind ever done in England.

Unfortunately such assiduous activity as a designer led Gravelot more and more to abandon the time-consuming work of engraving his own drawings, 'another branch of improvement of Art' which, in the opinion of so good a judge as George Vertue, Gravelot had brought to 'a higher degree of perfection than has been done before in England'. The engravers to whom he left

* The Library at Longleat possesses a pencil drawing of the first scene of *Titus Andronicus* which is reproduced in the New Cambridge Shakespeare Edition of that play, published in 1948.



1



2



3

Original Drawings by Hubert Gravelot to illustrate Theobald's edition of Shakespeare's Works (1740):

- 1 Wolsey's Fall for 'King Henry VIII'
- 2 Scene from 'King Henry VI, Part 3'
- 3 Banquo's Ghost for 'Macbeth'
- 4 Falstaff at the Boar's Head Tavern for 'King Henry IV, Part I'
- 5 Scene from 'Timon of Athens'
- 6 The Death of Caesar for 'Julius Caesar'

All in the Albertina Collection, Vienna

4



5



6





7



8

Drawings by Hubert Gravelot for 7 'King Henry V' (Act IV) 8 'Titus Andronicus' (Act III)

the task of transferring his drawings to the copperplate were, alas, not always half as competent craftsmen with the burin as the artist himself. True, Gravelot, in his studio in Covent Garden, trained a number of young engravers who were to make a name for themselves later in the century—chief among them Charles Grignion and Thomas Major, distinguished as the first engraver to be elected Associate to the Royal Academy despite that august body's prejudice against 'servile copiers'. Grignion did a great deal of engraving after his master, and later after Francis Hayman. He was a very neat and careful worker, far in advance of the common run of 'burinators' in his time. Yet in other cases Gravelot was less happily served.

Of the 36 play scenes which Gravelot designed for Theobald's second edition of *Shakespeare's Works* (the first was unillustrated), only eight were eventually engraved by the artist himself. The remainder of the copperplates were executed by Gerard van der Gucht, the son of a Flemish engraver who immigrated from Antwerp towards the end of the seventeenth century and eventually became a busy practitioner in England. Gerard van der Gucht (1696-1776), who also did a considerable amount of engraving for and after Hogarth, was faithful enough in his work on the coppers, but his manner of graving tended to be rather blunt, dry and mechanical. Since, moreover, adequate impressions of his plates are only to be found in a small proportion of

the Shakespeare sets issued in 1740, and none in the later reprints, his published engravings in the 1740 Shakespeare convey but an inadequate idea of Gravelot's stylish and elegant line.

Gravelot's original Shakespearean designs in the Albertina, drawn in the small format required for publication in a duodecimo volume, give a far better impression of the delicate draughtsmanship which has caused him to be described, with justification, as the most important French artist to work for any length of time in England. Done, like most of his drawings for book-illustration, in pen and brown Indian ink with a little light wash here and there, they are minutely finished and bear out the comment of John Thomas Smith that the artist seemed determined to leave nothing to the engraver's conjecture.

Of the draughtsmanship of his English colleagues, Gravelot, who is said (by Vertue) to have held forth 'with considerable violence and freedom for and against whom he pleases' in the counsels and gatherings of artists in London, appears to have had no very flattering opinion: 'De English' (so Blake reports him to have remarked to his master, James Basire) 'may be very clever in deir own opinions, but they do not draw de draw'. His own technique was elaborate and subtle rather than distinguished by freedom. Of more than one artist it has been said that his nudes look as if they had just been undressed for the occasion. Of Gravelot's well-constructed small figures the contrary could be



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10

Drawings by Hubert Gravelot for 9 'King John' 10 'Coriolanus' (Act V)

claimed as true; for he is known to have drawn the naked body first and then to have clothed it. For this purpose he had small lay-figures (called 'mannequins' in the list of his effects) made for himself in London which were 'covered with knitted silk and could be suitably clothed for every occasion and so be used by the artist as models for small and medium size figures in his drawings'—one of the earliest recorded uses of this device widely employed by painters in the nineteenth century.

As befitted the son of a Parisian tailor, Gravelot's knowledge of contemporary costume was intimate and minute, and one of his last, and finest productions in England was a series of full-length fashion figures of great elegance which appeared in London circa 1745 and is known (from the name of the engraver) as Truchy's series. Invariably, Gravelot is seen at his best in his enchantingly drawn male and female figures in their elaborate period clothes, moving in an elegant Georgian setting, such as in the seventeen illustrations of contemporary anecdote which he did for Richardson's *Pamela*. Among his Shakespearean designs the artist has included one or two charming arcadian pictures of this kind, like the scene in the park which serves as frontispiece to *Love's Labour's Lost*. But it is all too plain that he was far less at his ease when dealing with an earlier period of time or, worse still, with historic characters.

Authenticity of costume and manners was not a matter by

which the eighteenth-century stage set any great store until, early in the next century, Charles Kean discovered, or created, among theatre audiences a taste for that blend of historical instruction with amusement and spectacle which he tended in his famous extravagant manner. Perhaps it is somewhat unfair, therefore, to blame Gravelot for the incongruity of some of his Shakespearean pictures. Even so it comes as something of a shock to discover, among the designs for the 1740 edition, Prince Hal at the bedside of his father in the Palace of Westminster kneeling beside a pair of the most elaborate Louis Quinze chairs; or Henry VI's 'bloody-minded Queen' bending over the dying Duke on the field of battle in the alluring, flowing robes of a mid-Georgian lady-about-town. Such instances might, alas, be multiplied.

Indeed, the gulf between the rocaille and Elizabethan drama is profound and the delicacy of Gravelot's draughtsmanship only serves to make this truism painfully plain. His slight, graceful figures are, in the main, much too insubstantial to stand by the side of the text. Macbeth looks more like a rake than a warrior; and even so real and colourful a character as Falstaff hardly comes to life as a distinctive and recognisable type. In drawing Henry VIII, the artist was so far off the mark that beard and a proper stomach had to be added by the engraver at the last moment.

Equally, or even more unfortunate, for the success of Gravelot's Shakespearean venture is the fact that, whereas his imagination



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12

Drawings by Hubert Gravelot for 11 'Hamlet' (Act I) 12 'King Henry IV, Part 2' (Act IV)

showed itself at its most pleasurable in depicting the little incidents of fashionable social life, it failed him utterly when faced with classic subjects and heroic or tragic situations. Wolsey's fall as seen by the French artist holds not the slightest hint of drama, and Aaron chops off the hand of Titus Andronicus in an almost nonchalant manner against a background of a lovingly conceived Palladian Rome. The charm of the draughtsman's detail, so attractive when it accompanies the minor verse of Gay or the sentimental effusions of Samuel Richardson strikes one as merely trivial when applied to Elizabethan drama.

Since the task suited neither his peculiar temperament nor his particular art, it cannot be pretended that Gravelot, in his designs for the edition of 1740, succeeded in finding anything approaching adequate expression for the spirit of the Shakespeare plays. It was indeed not to be expected that the problem of giving appropriate visual shape to the essentially English quality of the dramatist could have been successfully handled at once by a foreigner where it has baffled generations of native artists and has not perhaps, even yet, found an acceptable solution. On the contrary, the thirteen Gravelot drawings from the Albertina, as the first surviving examples of what was to become, by the end of the eighteenth century, a 'flood' of Shakespeare illustration, should perhaps be taken as a starting point, as a first conscious attempt by a real artist to tackle the difficulties which awaited an answer.

Gravelot's work for Theobald's edition, sufficiently regarded in its time to be reprinted at least three times (in 1752, 1772 and 1773), did not, as it proved, exhaust his own activity as a Shakespeare illustrator. Within a few years he was back at a

similar task for Sir Thomas Hanmer's big luxury edition of 1743/4 published at Oxford, this time in company with his pupil and associate Francis Hayman. This was a collaboration so close that, but for the signature under the prints, it would sometimes be difficult to distinguish their individual contributions.

Hayman is historically an important figure, as it was he through whom something of that urbane French elegance and grace, which were Gravelot's great virtues, was communicated to Gainsborough and a whole generation of English artists. Hayman, too, was the man chiefly responsible for supplying booksellers and publishers with the 'embellishments' they needed after Gravelot's return to his native country. But the Frenchman's influence can be decisively felt in the work of all the better illustrators of the Georgian scene: Anthony Walker, Samuel Wale and Isaac Taylor, to name but three of the most active. Samuel Wale, for instance, who had a special predilection for crime and the seamy side of life and was eventually to show his flair for mixing elegance with violence in his striking drawings for *The Newgate Calendar* and *The Tyburn Chronicle*, must have learnt a lot from a scene like Gravelot's *Death of Caesar*.

Standing at so formative a period in the history of English art, and at so early a point in the development of Shakespearean illustration, these drawings by Hubert Gravelot, executed in London circa 1740, are of evident importance. It is greatly to be hoped that their publication now may elicit information regarding the whereabouts of the remaining 23 original designs belonging to the same series.



13

13 Gravelot: Frontispiece to 'Love's Labour's Lost'



15

15 Engraving by Gerard van der Gucht after Gravelot's design ill. 1

14 Francis Hayman: The Wrestling Scene from 'As You Like It.' Oil. Reproduced by Courtesy of the Tate Gallery, London

14



Bergen Silver of the Guild Period

BY N. M. PENZER



1. Tankard of the Renaissance Period. By Harmen Boris, 1580-90. The slight tapering towards the base is a feature of this early type. The cable running round the body below the large generous handle is repeated at the base of the cover. The bossed repoussé work on the upper stages of the low domed cover, which is surmounted by a baluster finial, occurs also at the base of the tankard. The fine lambrequin work on the upper part of the drum is somewhat reminiscent of similar decoration on Elizabethan cups. (Vol. II. Pl. I (a)).

2. Another tankard of the Renaissance Period. By Hans Threkill, 1580-90. Here the cables of the Boris example have been replaced with recessed ribbed bands. This ribbing also extends to the outer contour of the handle. Note the little angel fixed to the band below the handle. The lambrequin work now appears also both above and below the ribbed band. (Vol. II. Pl. I (b)).

3. Tankard of the Middle-Renaissance Period. By Jost Albertszenn, 1630-40. The rich bands of ornamentation, the embossed cherub and floral lid, in addition to the lambrequin work, are the chief characteristics of this somewhat squatter type of tankard which followed the tall, narrow ones. (Vol. II. Pl. 6 (a)).

THE Federation of North German towns, which later was to crystallize into the Hanseatic League, had been formed in the middle of the thirteenth century, and the establishment of common factories, or 'counters' (*Komptors*), at outlying trading posts, as far apart as Novgorod and London, commenced. Although many of the Baltic ports were already important Hanseatic centres, it was not until 1343 that the Bergen counter was established. The main reason for the trade domination which followed was due to the fully organized guild system of the Germans which was totally lacking with the Norwegians. Even when, in 1556, Christoffer Valkendorf, the new County Governor at Bergenhus Castle, had thrown off the Hanseatic yoke, it soon became clear that an organized guild system was necessary. Accordingly, the Bergen Guild of Goldsmiths was formed on 30th March, 1568. Stamping of silverware was obligatory—the town mark being a crowned B, replacing the earlier crowned stockfish, and the maker's mark consisting of his initials or trademark. A standard was adopted for test-pieces which were to be a cup, a seal and an enamel mounted ring. The number of masters was limited to ten.

The first part of these two volumes* (1568-1640) coincides with the Renaissance period in Norway. With no resident King or nobility the art of the goldsmith of Bergen was of a purely bourgeois character, the chief customers being the more prosperous fish merchants. The styles adopted were derived partly from those favoured by the naturalised German craftsmen, and partly from Danish silver, which had succeeded in asserting an individuality of its own, in spite of North German influence.

Chief products of the Renaissance were tankards, spoons, beakers, and bowls. The early tankards are tall and narrow, decorated with broad engraved lambrequin motifs on the upper part of the drum, bosses on lid and base, and large handles below which is set a cabled or ribbed band. The mid-Renaissance type, with its rich bands of ornamentation, embossed cherub and floral lids, engraved hunting and other scenes, is somewhat more squat in appearance, being inspired by Copenhagen rather than by Lübeck. Turning to spoons, we see that early types have short, twisted stems and round bowls. Pear-shaped bowls appear about 1618, attaining full development in the shell, volute and grape knops. A curious type, also with a pear-shaped bowl, has a very short stem, a long flattened handle cut obliquely at the top, and notched like English trifids. All types of spoons made at Bergen are also found in Danish and Swedish plate—pointing to Northern Germany as their provenance. Three types of beakers are recognised: the Gothic with cast feet like kneeling angels,

* Thv. Krohn-Hansen and Robert Kloster. *Bergens Gullsmed Kunst fra Laugstiden (A History of Bergen Goldsmiths during the Guild Period)*. Utgitt av Gullsmedlauget i Bergen og Vestlandske Kunstindustrimuseum. 2 Vols. (10½ × 8 in.) 1957. Vol. I. Text: pp. [1]—[10] + [11]—380 + [381]—[388] with a double folding plate (the goldsmiths' tablet) and numerous illustrations in the text, including portraits. Vol. II, 256 pages of illustrations, usually two to a page, with captions in Norwegian and English. English summary: Vol. I, pp. [299]—341. London agents: Messrs. Zwemmer, Charing Cross Road. Price: £9 10s. od., £11 or £15, according to binding.



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4. Mid-Renaissance Tankard. By Henrich Th. Griis, 1620-30. Note the animals—both in the lambrequin work (a squirrel) and around the lower part of the drum (a stag and (?) a fox hanging from the bough of a tree). The outer curve of the broad handle is engraved with a floral design, while the lower convex section of the lid includes winged cupid heads repoussé. (Vol. II. p. 6 (b)).

5. Spoon with short, twisted stem, round bowl and Gothic knop. By Hans Threkill, c. 1600. (Vol. II. Pl. 18 (b)).

6. Beaker of the Rummer type. By Wale Mestemaker, c. 1650. Hexagonal, based on a glass prototype: with conventional acanthus design. The short, thick, round stem is decorated with scallops, while the base is castellated. (Vol. II. Pl. 14).

7. Beaker of the Rummer type. By Michel Plumeion, c. 1600. Here the upper section is bowl-shaped and chased with conventional leaf-work and running animals. The stem is engraved with a floral design on which are four oval panels containing lions' heads with rings depending from their mouths. The base is formed of elongated gadroons. (Vol. II. Pl. 15).

8. Beaker. By Lucas Steen, 1648-50. Note the everted lip, the rayed masks in the upper band and the plain, ribbed band below. The plain projecting base rests on sphinx-like feet. (Vol. II. Pl. 15).

9. Spoon. By Michel Plumeion, 1618. The pear-shaped spoon first appeared about the date inscribed on the bowl of this example—1618. This type is cut obliquely at the top as on 'slipped-in-the-stalk' spoons, but is also notched like English trifids. Similar spoons were also made by Jörgen Bleckman, Johan Schlüter and Wale Mestemaker. (Vol. II. Pl. 24 (b)).



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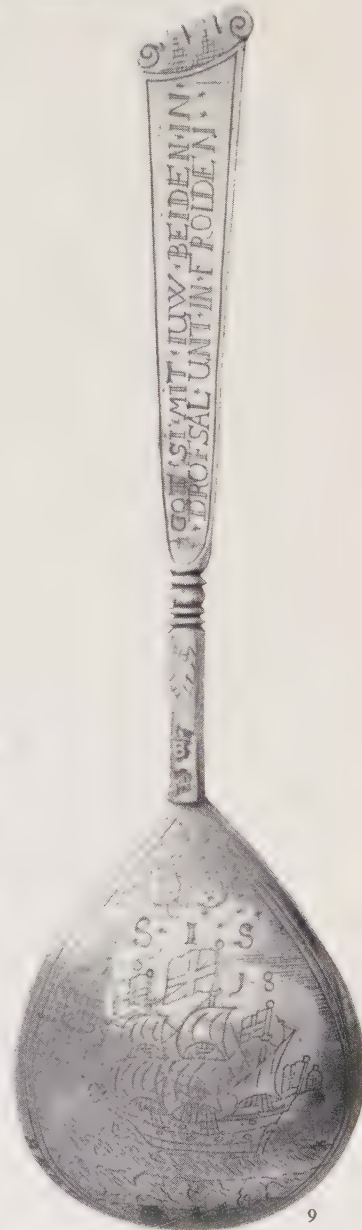
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the Danish without feet, a plain spreading base and a low, plain band, and the Rummer, based on a glass prototype, but found both in round and in hexagonal, engraved and ornamented with scallops or ringed lion's heads with a flat gadrooned or castellated base. Such few bowls as still exist are either lobed with baroque bracket handles and feet matching, or, if covered, are of globular shape with horizontal handles like those on a French *écuelle*, with a plain convex foot. After 1648, with the accession of Fredrik III to the thrones of Denmark and Norway, a change of system was introduced, and Bergen goldsmiths had to submit to the presence of an assessor at their meetings, to act as a mediator between the Guild and Danish authorities: and after 1700 the cup as a test-piece was unwillingly replaced by a coffee-pot. The 1640-c. 1700 period opens with the Guild cups ornamented with grotesque masks in the Dutch van Vianen manner, with baroque brackets on their lobed or vase-shaped stems. Again the tankard is most important, the late-Renaissance types being succeeded about 1650 by others resting on claw-and-ball, lion, or pomegranate feet. The tankard becomes broader in relation to height.

Ornamentation now became much richer with floral work, which was also to be found on the beaker. The spoons were mainly confined to a purely Norwegian style, with a flat stem engraved with either a floral design or a landscape motif. The tops were flat, rounded, notched, or knopped with a rose. The more modern long-stemmed spoon with an oval bowl was adopted about 1690. With the opening of the eighteenth century and the change in table equipment due to the introduction of tea, coffee and cocoa, a French baroque style, closely associated with the Belgian designers Jean Bérain (father and son), became popular. Its chief characteristics were acanthus, strapwork, shells, garlands, and cherubs. A plainer style, which had come from England by way of Denmark, relied on gadrooning and obliquely ribbed borders for its sole decoration.

The Guild in its last period (1740-1840) was one of decline. The reasons for this were threefold: the appointment of an official assayer, the introduction of free-masters which overcrowded the profession, and the new Act of Parliament (Stortinget) which led to the dissolution of the Guilds. The baroque of the previous age passed through a stage of transition before it flowed into the full rococo, which reached Bergen soon after 1750, some twenty years later than most European centres. In small table-ware, such as peppers, mustards and salts, we find the inverted pear-shape popular. Slender moulded legs were largely adopted, thus allowing the flexible outline of the body to preserve its contours unbroken and complete. Added ornamentation in the form of foliage and chased nosegays appeared in the early 1760's. The full exuberance of the rococo is seen in the jewel caskets of the period with their rocaille motifs, groups of figures, landscapes and fantastic architecture all grouped together. No part of the lids, both flat and domed, was left unadorned. Neo-classicism, inspired by the English interpretation of the new movement, succeeded rococo, so far as Bergen was concerned, quite abruptly in about 1790. Symmetry, solidity and balance were now the order of the day. The oval, the medallion, the beaded edge, the swag, the graceful, looped handle, the chased pierced-work and the firm bases were characteristics showing that the Adam style had arrived. About 1820 it was to give place to Late Empire, a style distinguished by a buxom rotundency in place of the oval. The table silver continued to follow English models.

Turning to marks, from 1740 to 1781 the Town mark, in the form of the Bergen arms—seven balls, symbolic of the seven hills surrounding the town, surmounted by the city gate and the date—was used. Later the city gate disappears. The other marks



10. Tankard. By Michel Olsen, 1693. The drum is quite plain and the broad semi-circular handle is relieved by a little chaste floral engraving. The lid is circled with similar engraving. The most distinctive feature, however, is the pomegranate feet, the same fruit being also introduced on the purchase or thumb-piece. (Vol. II. Pl. 57 (a)).

11. Tankard on claw-and-ball feet. By Peder J. Reimers, 1685. The floral type of ornamentation seen here was based on a style of engraving developed by Johannes Thünkel, and later by one of plastic interpretation in embossed work created by the school of Johan Reuttimann. In Bergen such floral ornamentation was confined to the feet and juncture of the handle and on the lid. But in Trondheim and Eastern Norway an 'all-over' design was favoured. (Vol. II. Pl. 57 (b)).

12. Miniature cabinet in filigree, with lateral handles. By Johannes Müller, 1736. (Vol. II. Pl. 140 (b)).

13. Model of the triumphal arch erected for the visit of Christian IV and his Queen to Bergen in 1733. By Johannes Müller. (Vol. II. Pl. 141).

14. Coffee-pot. By Carl B. W. Sørensen, 1753. This is an example of the transition stage between the baroque and rococo. The plain surface is divided into facets, or lobes, by vertical ribbing, which extends to the foot. In rococo pieces the ribs become swirling and the body is raised on three curving legs. (Vol. II. Pl. 144 (a)).

15. Tea-caddy. By Johan Helmich Hoff, 1785. Of inverted-pear shape with swirling vertical lobes and three short curving legs. The only ornamentation is a small group of flowers and fruit. (Vol. II. Pl. 167 (b)).

16. Rococo tea-urn. By Andreas K. Sæbye, 1767. Here the swirling lobes are decorated with acanthus foliage, a dolphin-headed spigot is introduced and the cover is surmounted by a goose (?) (Vol. II. Pl. 148 (b)).

17. Tureen. By Jens Kahrs, 1749. This is perfectly plain and restrained, being broken up into lobes by vertical ribbing. The lateral handles are nearly vertical, and the feet volute scrolls (Vol. II. Pl. 152).

18. Snuff-boxes enriched with classical subjects and rococo decoration. By Steen W. Brygman, 1760; and Hans Hansen Schauw, 1767 (Vol. II. Pl. 185 (a)).

are the assay mark, the year mark (to which the month mark was added), the standard and maker's mark. Examples of all these are given in these volumes, followed by an index of goldsmiths and a bibliography.



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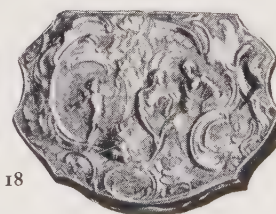
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Arctic Art: Carving and the Eskimo

BY GORDON WINTER

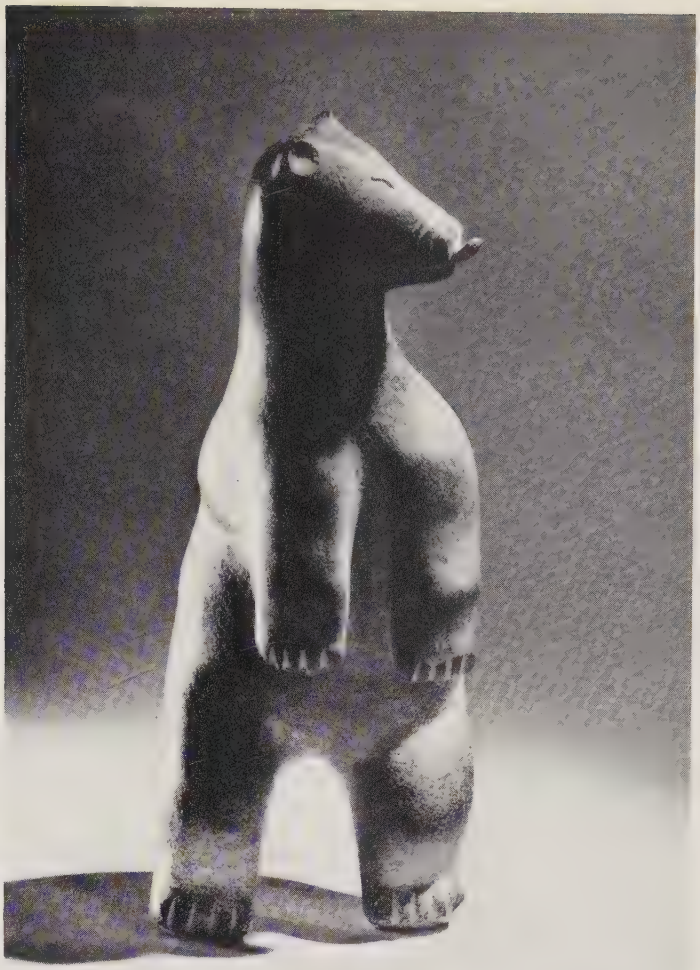
ESKIMO carving, and the skill achieved by those who practise it, are hardly known to European connoisseurs. Yet the presentation here of the pieces illustrated strikingly establishes the sympathy in both spirit and manner between traditional Eskimo work and some of the best of contemporary European sculpture. The similarity in feeling and execution, however, remains a mystery which cannot be explained away by pointing to the acknowledged inspiration drawn from primitive sculpture by such men as Henry Moore. It would take a considerable stretching of the meaning of words to describe the best of Eskimo work as primitive. And Henry Moore, whether he likes it or not, is a product of the western tradition. Every time he raises a mallet he has, standing behind him and looking over his shoulder, the ghosts of the creators of the winged victory of Samothrace, the west front of Wells Cathedral, the Florentine David and, for that matter, of the Albert Memorial. It is against the background of the European tradition that the contemporary English sculptor

learns his craft, and he cannot escape from it even if he wants to. The Eskimo carver is totally apart from such influences. His work is based on the traditional carving of his ancestors, on his inherited skill, on his own observation and on the limitations of the tools and material available to him.

Study of the origin of the Eskimo himself provides few clues to the source of his highly developed art. But it does provide some clues. The exact origin of the Eskimo people—the Inuit as they call themselves—is subject to conflicting theories and may never be known for certain. Yet it is agreed that, though the Eskimos today are distributed in both the Old World and the New, they are Asiatic in stock. Though in some areas they have absorbed North European blood by contact over the centuries with Scandinavians in Greenland and later with European traders in the Canadian arctic, they remain a Mongolian people. An Eskimo wearing the contemporary Canadian checkered shirt and jeans, encountered as a fellow passenger in a plane to or from the



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1. 'Crouching Hunter.' This carving from the Sleeper Islands shows the use of ivory in conjunction with soapstone, and illustrates well the Eskimo's capacity for observing detail, yet eliminating everything that is not essential for his purpose.
 2. 'Puffin and Young.' By Niviakchak of Cape Dorset, Baffin Island. Humour is an important element in the Eskimos' life and finds its way not infrequently into their carvings.
 3. 'Polar Bear.' A work from Povungnituk on the coast to the north-east of Hudson Bay. It shows the mat finish obtained by smoothing with another stone, as compared with the polished finish of the other polar bear (No. 8).

Canadian North, may be indistinguishable at first glance from one of the many Canadian-born Chinese similarly dressed. And, significantly, many collectors on seeing Eskimo carving for the first time remark on its resemblance to some types of Chinese work in jade.

Moreover the Eskimo sculptor, in his attitude to his work, shows one other notably Chinese characteristic. Etiquette demands that on producing a piece of carving for examination by a visitor, the Eskimo must decry his own work, saying what a poor thing it is and how unwise he has been to try his hand at something so plainly beyond him. It must however be made clear that though the Mongolian origin of the Eskimos is generally accepted, there is no certainty at all as to whether the Eskimo, in the remote past, arrived in the Arctic with his civilization and his art-forms already established, or whether he migrated north in a more primitive state and developed his civilization to meet the Arctic challenge. If the former is true then it is a possible conjecture (but no more than that) that both the Eskimo and his art are of Chinese origin. Many authorities, including Toynbee, take an entirely different view. In the Somervell abbreviation of *A Study of History* Toynbee writes:

'As for the Eskimos, their culture was a development of the North American Indian way of life specially adapted to the con-

ditions of life round the shores of the Arctic Ocean. The Eskimos' *tour de force* was to stay at or on the ice in the winter and hunt seals. Whatever the historical incentive may have been, it is evident that, at some point in their history, the forefathers of the Eskimos grappled audaciously with the Arctic environment and adapted their life to its exigencies with consummate skill. To prove this association it is only necessary to recite the catalogue of the material appliances which Eskimos have elaborated or invented. Kayak, umiak (women's boat), harpoon and bird-dart with throwing-board, the three-pronged salmon-spear, the compound bow, strengthened by a backing of sinews, the dog sledge, the snow-shoe, the winter house and the snow house with the lamps for burning blubber oil, and the platform, the summer tent and lastly the skin garments. These are the outward and visible signs of an amazing feat of wit and will.'

Only those who have visited the Arctic in winter can fully appreciate the extent of the Eskimos' achievement in producing a highly developed art-form against such a background. Indeed the achievement runs entirely counter to the generally accepted idea that notable art will only develop in a society which has sufficient surplus wealth to provide for a leisured class, and to allow the artist himself to devote all his working hours to his craft without having to earn his living in another way. Among



4. 'Hunter Throwing a Sling.' By Isacee of Povungnituk. A fine example of the carver's capacity for portraying strength and movement, this piece combines the mat and the polished finish. All carving is done with the simplest tools: an adze, a hand or bow-drill, a primitive saw and a small knife.

5. 'Woman and Child.' By an unknown artist. From Sugluk, on the north-east corner of Hudson Bay, opposite Cape Dorset, a piece that invites comparison with the work of Henry Moore.

6. 'Woman and Child.' From the collection of Her Majesty the Queen. This piece by Munamee, a celebrated carver of Novojuak, near Cape Dorset, Baffin Island, was given to the Queen (as Princess Elizabeth) during her visit to Canada in 1951. Specially photographed for this article by gracious permission of Her Majesty.



Eskimos there are no professional artists. All carving is done by men (Eskimo women have other art-forms in which they express themselves) and all Eskimo sculptors are hunters first and artists second. In one sense, however, the Eskimo way of life does produce a leisured class, and that leisured class is composed of the hunters themselves. During the long Arctic winter the hunter is often forced by bad weather to remain in his igloo; and it is then, once he has made or mended the hunting gear that he needs, that he has time on his hands. The preparation of food, the dressing of skins and the making of clothing are traditionally left to women. It is during the hours of the hunter's enforced leisure that the majority of the soap-stone carvings are made.

Soapstone, or steatite, is the material used in all the carvings illustrated on these pages, though ivory from walrus tusks is used to supplement the stone from time to time. Carvings in ivory are by no means uncommon, and carvings are also made of driftwood and antler, but it is only in soapstone that outstanding quality is attained. Soapstone is found by the Eskimos in the area of Baffin Island and the northern part of the shores of Hudson Bay. It is therefore from these regions alone that the stone carvings can be obtained.

Soapstone has been used by the Eskimo carver for many centuries. No precise date can yet be put to the earliest known work; but there is at Churchill, on Hudson Bay, a collection of ancient carvings, excavated in the Igloolik area, which are similar in many ways to contemporary work. I have had the good fortune to see the Igloolik Collection, and I did not realise, until I was told, that the work at which I was looking was excavated and not contemporary. The choice of steatite for carving must originally

have been made because it is a stone soft enough to be carved by tools made of other, harder stone. The mallet and chisel, traditional to the European sculptor, are of course unknown to the Eskimo. His tools for all purposes are the adze (originally with a stone blade and bone handle), a short knife, a hand drill or bow drill, and a saw originally made by notching a flat stone such as slate. Nowadays many of the stone tools have been replaced by tools made of scraps of iron or steel fitted to handles of ivory or antler. Modern, white men's tools are also used when they can be obtained.

Because the Eskimo is a nomad, his carvings are small and easily portable. Eight or ten inches is an average height for a standing figure. All Eskimo work is intended to be enjoyed by passing it from hand to hand, rather than by standing it on a shelf; therefore the quality of the stone to the touch is as important as its appeal to the eye. This characteristic is so strongly developed that almost all of those to whom I have shown Eskimo carvings for the first time have immediately put out their hands to stroke the smooth curves.

In the igloo, carvings are not kept on display. They are put away wrapped in fur or skin and only brought out, after a proper show of modesty, for the benefit of a visitor.

As will here be seen, the Eskimo carver chooses for his subjects the familiar things of everyday life. The mother and child, the hunter, the seal and other animals of the chase, these are the subjects that occur again and again. If, in fact, the Eskimos did not arrive in the Arctic with their art-forms already developed (and, as we have seen, that is conjectural), then it is probable that soapstone carving originally began with the forming of purely





7. 'Hauling on a Line.' A notable piece by an unknown carver from Lake Harbour, on the south coast of Baffin Island. From the collection of Mr. Tangye Lean, London.

8. 'Polar Bear with a Seal in its Mouth.' From Cape Dorset, Baffin Island. The high polish is obtained by rubbing first with powdered stone, then with leather. Author's Collection.

9. 'Hunter throwing a Spear.' By Akeekashuk of Craig Harbour, Ellesmere Island, a celebrated carver who was tragically drowned in a hunting accident in July, 1954. This piece is a fine example of the use sometimes made of the grain of the stone to accentuate the lines of the carving; in this instance the arch of the legs and the curve from right arm to left hip. From the collection of Mr. and Mrs. Norman Reddaway, London.



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utilitarian objects, such as the familiar half-moon-shaped blubber lamp, used for both cooking and lighting, which is still made of soapstone in the regions where the stone is to be found. A next step may have been the carving of small models of such valuables as sleds or kayaks for putting on the graves of the dead, the original objects being too precious to abandon at the death of the owner if a model would serve the needs of his spirit equally well.

Even today the carving of seals, bears and other animals of the chase has a ritual significance. The belief is held that a well-carved model of a bear will in some way please the bear and persuade it to allow itself to be killed.

Whatever the original motive, there is no doubt that Eskimo carvings are now made primarily as works of art and to give aesthetic pleasure to the sculptor and his friends. In recent years the making of soapstone carvings has been actively encouraged by the Canadian Government, with the object of providing a new source of income within the Eskimo economy.

Much care is being taken to avoid a lowering of standards by the commercial handling of the carvings, and James Houston of the Department of Northern Affairs, who himself lives in the Arctic, has in particular done important work in encouraging the maintenance of the Eskimos' original austere excellence. Inevitably, however, some very unsatisfactory work has already found its way on to the market, turned out presumably by men with little natural talent but a keen eye for earning an easy dollar. It remains to be seen whether the standard shown in the pieces here illustrated will be maintained by the next generation.

In *The Voices of Silence* André Malraux wrote ominously: 'The extinction of African and Oceanic arts in all the seaports where white men buy fetishes casts a sinister light on what becomes of art when the values of the artist, so different from those of the collector, are scaled down to the collector's taste'. If the Canadian Eskimo retains his own culture and does not become merely an Arctic outpost of North Americanism, then I do not think he will lose his skill as a carver of stone. His work has survived more than a century of contact with white traders. However, the future way of life of the Eskimo is very uncertain. Already he has shown a natural aptitude for mechanical engineering, and the chances of his becoming absorbed into the white man's world are strong. In the meantime the best of his carvings are eagerly sought after by those collectors who are lucky enough to secure them.

Those who are interested in further study of Eskimo art should obtain the excellent booklet published by the Department of Northern Affairs, designed by James Houston and illustrated by the Canadian National Film Board, to whom I am indebted for a number of the photographs here reproduced.

Captains of the Trainbands

BY J. L. NEVINSON

*After this action I preferrèd was,
And chosen city-captain at Mile End,
With hat and feather, and with leading-staff
And trained my men, and brought them all off clear*

RALPH, the apprentice in 'The Knight of the Burning Pestle' (1609), had already made a hit with one comic drill scene, and now at the end of the play was appearing as a ghost with a forked arrow through his head, seeking another laugh at the expense of the Trainbands. They had not done much in the twenty years after the Armada, but now their strength was being reviewed and their vacancies filled; more important, their officers were being trained in the Artillery Garden by the Society of Arms, which later became the Voluntary Company and is now known as the Honourable Artillery Company.

Edmund Howes, writing in his continuation of John Stow's *Annals* for 1610 and remembering the great musters at Mile End in 1585 and at Tilbury in 1588, gives the credit to a group of citizens—Philip Hudson and divers other gentlemen of the company, who used a plot of land sometimes called the Teazle Yard, east of Bishopsgate, and still locatable by the name Artillery Lane. Edward Panton, says Howes, 'was their first Captain, and Nic. Speering a merchant of this City their first elected Ancient . . . ; (they) . . . did good service in many ways in their own persons and in teaching others'.

No portrait of Captain Edmund Panton (this is his correct Christian name) has so far been traced, but he was a professional soldier, described in Richard Niccols' panegyric *London's Artillery* (1616) as 'Leader to our London's hopeful Infantrie'; for at this date artillery still meant arms—pike, sword and musket—and not artillery in the modern sense. Unfortunately he quarrelled with the Lord Mayor and Aldermen who denied that they ever promised him a regular 'pension' of £40 a year. However, he needs to be mentioned because his name has been the cause of some confusion. There was a second artillery garden, in Westminster, on part of the site of the present Jermyn Street, while much later, in 1664, a Colonel Thomas Panton bought Shavers Hall with its bowling greens and tennis court east of the Haymarket and developed the Panton Street area.

The Trainbands, however, were solely connected with the City, and the next step recorded by Howes was in 1613:

'This yeare at the end of harvest the King appointed a generall muster of horse and foote throughout England. . . . This mustering and training of souldiers at this time was done with great cheerefulnesse, and chiefly by the Citizens of London . . . the Lord Maior and comminaltie ordained twentie captains to be selected . . . and such of them as were not formerly of the martiall Society & practise of the Artillery Garden, became then admitted . . . [their names were]

Bond	Styles	Henshaw	Robinson
Towerson	Ven	Hallsey	Speering
Leat	Garraway	Hamersley	Edney
Swinnarton	Smith	Walker	Dike
Williams	Walthall	Andrewes	Lasher.'

The organisation into four regiments of five companies each, and the 1616 list, which is quoted by Capt. G. A. Raikes in his

History of the Honourable Artillery Company (1878), gives the names of the Wards for each company and the mustering places for the regiments. The identification of the portraits of the Trainband captains must depend largely upon their parade weapons, which are first carefully depicted in the four-sheet engraving by Thomas Cockson (or Coxon), usually known as the 'Drill Postures' (No. 1). Although the only recorded example of this engraving has been re-dated 1636, seventeen of the twenty shields of arms in the borders belong to captains in the 1613 list, and eighteen were mustered in 1616. The actual drill figures of pikemen and musketeers need not detain us; they are reduced copies of De Gheyn's famous series the *Exercise of Arms*, the first English edition of which was published at The Hague in 1607. All of them are illustrated (Plates 136 and 137) in Vol. I of A. M. Hind's *English Engraving* (1952). 'Lewetenant Clarke' who 'invented' them is unlikely to be the same man as Captain Thomas Clarke of the Ancient and Honourable Artillery Company of Boston Massachusetts.

Our interest is in the three parade weapons shown one below the other in No. 1: the captain's leading staff, the lieutenant's partisan and the halbert carried by the sergeants. In 1587 Theodor de Bry's engraving of Thomas Lant's funeral procession of Sir Philip Sydney shows Captain Thomas Smyth carrying a partisan reversed, Lieutenant Allin Lewis a short pike, and there are four ranks of halberdiers in addition to the sergeants. As this section of the procession represents about 300 'Cyttizins of London practised in Armes' it must not be taken as an illustration of the Trainbands but of the Society of the Artillery Garden.

Randle Holme in his *Academy of Armory* sketched the officers' weapons. Although his heraldic material is often whimsical, we can agree that the leading staff or commander's staff is rightly shown with a flat gilt head formed by a pierced trefoil over a heart, and the boss of red tassels and strings at the head of the shaft. All are very similar to the first crest of the Company engraved by Martin Droeshout before 1629. The 'partizante or as some call it a Leiuetenants staffe' was to have a silver head, with boss and fringes in gold. Holme even goes on to describe:

'In a feild vert, a capitaine of a Traine band in his proper habiliments . . . his body complaitly armed argent, scarfe crosse his right shoulder, Gules; sword by his side: Hat or head peece, and feather of the same, with his Leading staffe in his right hand, Or. Thus a captain . . . for . . . Traine bands when exercised; but for battle, then to have a pike in his hand.'

The Honourable Artillery Company has seventeenth-century examples of both leading staff and partisan (Raikes. Vol. II, p. 92). The wartime weapons, namely the half-pike and the spontoon are discussed in the *Journal of the Society for Army Historical Research* (Vol. 26. (1948), p. 130).

The first portrait, that of Captain Humphrey Smith (No. 2) shows him as a middle-aged man in a dark purple doublet and breeches, with a full ruff of a type which was becoming old-fashioned in the 1620's. He wears a green embroidered sash, and his leading staff has a large head of a very elaborate pattern but without any device. The arms, gules, on a chevron or, between 3 bezants, as many crosses patte fitche sable, a fleur-de-lis for difference, are those of the Smiths of Edmondthorpe, Co.



Leicester. In the lists of 1613 and 1616 Captain Smith of Cheap Ward was in the North Regiment, and his arms are placed in the margin of part of Cockson's engraving (not shown in No. 1). In 1632 it was noted that he and Captain Richard Fen, on being chosen aldermen, surrendered their captainships to the Court of Aldermen, and 'were both elected Coronells, and their two eldest sons captains in their place'.

This identifies the portrait as that of Alderman Humphrey Smith who became master of the Grocers' Company in 1626, was Sheriff of London in 1629, and President of the Company exercising in the Artillery Garden in 1632. Thereafter a dispute blew up between the King and the City about a tumultuous assembly and the appointment of a captain, and he asked for his discharge in 1637 in consequence of 'weakness of body'.

It should be put on record that this portrait has often been described as that of Sir John Smith of Warwickshire, an officer in Lord Grandison's regiment, who was knighted at the battle of Edgehill for rescuing the Royal standard lost when Sir Edmund Verney fell. For this exploit he borrowed an orange scarf (not a green one as in the picture) and with this disguise was able to snatch the standard from the Earl of Essex's secretary. In 1808 when the portrait (No. 2) was in the collection of William Hammond (St. Albans Court, Wingham, Kent) it was copied by G. P. Harding for the extra-illustrated Clarendon's history now in the Bodleian Library, as the likeness of the hero of Edgehill.

The second portrait of the same date (mid-1620) is of Captain John Milward (No. 3). He bears a facial resemblance to Captain Smith, perhaps because he was portrayed by the same painter. Thanks to recent cleaning, the detail of the dress has again come out clearly. Captain Milward wears a jerkin with hanging sleeves of dark red figured velvet, heavily braided with gold, his sleeved doublet is of white silk material and his gorget covered with red.

He also has a full ruff and a hat beside him with red and white plumes. The head of his leading staff is more elaborate, with barbed points almost like flukes of little anchors. The arms of Millward, Ermine, on a fess gules, three bezants, appear in the margin on No. 1, but on the portrait impale Shrigley of Beristow, Cheshire, sable, a chevron argent between 3 human legs (?:). This alliance has not been traced but Guillim records Milward as a Captain of the City of London, and first Governor of the Corporation of the Silk Trade. His name is first found as a Captain for Bread Street Ward and Basinghall of the North Regiment in 1616, and by 1633 he was one of the senior captains.

At this period there were two other prominent Captains of the Trainbands who were also members of the Company of the Artillery Garden. The first, Martin Bond, took part in the famous Tilbury muster in 1588 and continued on the active list for over fifty years. There is a portrait of him at St. Bartholomew's Hospital of which he was the Treasurer, but it was on his monument in St. Helen's Church, Bishopsgate, that he commemorated his long service from Tilbury until his death in 1643. This monument shows him seated in his tent, perhaps in Finsbury Fields, with a pikeman and a musketeer standing as sentries on either side.

There are two similar figures beside the curtains of the tomb of Sir Hugh Hamersley in St. Andrew Undershaft, London, but Sir Hugh wears an alderman's gown as he kneels with his wife at their devotions. The Clerk to the Haberdashers' Company has been good enough to send me a note of a full length portrait in the Company's Hall, where Sir Hugh is also shown as an alderman. It was as President of the Artillery Garden, however, that he received the dedication of Captain John Bingham's *The Art of Embattailing an Army, or the second part of Aelian's Tactics*, 1631, which was clearly one of the drill-books of the



2. Captain Humphrey Smith. A portrait of date c. 1625. In the collection of Lieut.-Col. Ulick Verney.

Trainbands. Bingham was a veteran who had seen service in the Low Countries, and he was apparently the training officer who succeeded Captain Edmund Panton.

The third portrait (No. 4), of Nicholas Crisp (1596-1661) a younger man whose career continued through the Civil War, was probably painted about 1635. He was wearing a fashionably-cut doublet of red cloth with a gilt stripe, wide in the shoulder and with sleeves to match. He has a reddish gauze scarf embroidered with flowers. Instead of a ruff he has a deep falling band collar edged with squares and rosettes of lace, probably needle-point. His leading staff is crowned with an embossed gilt plate with his arms in the centre and a small spike above. He stands before his tent with its lambrequin valance bearing alternately the arms of the City and of Crisp (Argent, on a chevron sable, 5 horse-shoes, or). In the background is a band of soldiers exercising in a rural scene, perhaps in Moorfields on the new ground acquired in 1635.

Crisp's name, spelled 'Crips', first appears in the 1631 list. He was one of the deputation to the Privy Council in the troubles during Alderman Smith's Presidency, but he had Royalist sympathies. His offer of service was at first rejected by Charles I, who refused him a commission to raise troops. Of this Clarendon says: 'The King had this exception to it (Crisp's request)—the improbability that it could do good and that the failing might do hurt to the Undertakers. But the promoter was a very popular man in the City where he had been a Commander of the Train'd bands till the Ordinance of the Militia removed him . . .' Afterwards the King relented and he received a commission to raise a troop of horse. He was created a baronet, died in 1665, and was buried in St. Mildred's, Bread Street. There is also a monument to him in St. Paul's, Hammersmith, to which church he presented three bells.

Other towns in England had their own Trainbands which were mustered and armed in the same way as those of the City of



3

London. The portrait of a captain (No. 5) appeared at Sotheby's on 27th November, 1957. The captain is shown wearing a doublet of red and black figured silk and a scarlet military scarf. His hat, with its white feather spotted with pink, is held in his left hand, almost covering the oddly-shaped handle of what appears to be a pistol, or it may be a walking stick. The coat of arms, gules, 3 griffins in pale, erminois, and the captain's age (given as sixty-two) suggested Toby (or Tobias) Blosse of Ipswich, baptised at St. Lawrence's Church on 10th January, 1565/6. He was a portman of Ipswich, bailiff in 1628, died on 6th January, 1630/1, and was buried at Belstead, just outside the town. An entry in the Assembly Book of Ipswich Corporation, dated 25th September, 1620, (kindly communicated to me by Mr. D. Charman, the County Archivist) orders 'accordinge to my L. of Suffolkes allowance by his letters that Mr. Blosse and Mr. Cage shall be captaines for the foote Companies of this Towne to be equally devided'. This identifies the portrait of Tobias Blosse, who with Mr. Cage's assistance was able to carry on as Captain at all events until 1628.

This brief account of some of the portraits of the captains may, it is hoped, lead to the identification of others. Some no doubt preferred to record themselves as aldermen, sheriffs, or Lord Mayors. There may even be portraits of some of the founders of the Ancient and Honourable Artillery Company of Massachusetts which has records since 1638. Military men during the wars in the Low Countries and during the Civil War were occasionally painted in their buff coats, and usually their arms are swords, pistols, partisans or pikes, but not leading staffs. The Gentlemen Pensioners, about whom I have written for the Walpole Society, normally carry their distinctive weapon, a pole-axe, either plain or decorated with an elaborate beak and hammer-head.

I wish to express my thanks to the owners of the portraits here shown, all of whom have helped me with detailed information, to the officers of the National Portrait Gallery and the British Museum Print Room, to the Guildhall Librarian, the Rector of St. Helen's, Bishopsgate, and to Mr. J. F. R. Winsbury.



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3. Captain John Milward. Portrait of date c. 1625. In the collection of Mr. F. C. N. Bergh.

4. Captain Nicholas Crisp. Portrait of date c. 1635. In the collection of the Hon. Clive Pearson, Parham Park, Sussex.

5. Captain Tobias Blosse of Ipswich. English, 1628. In the G. de Pyro Collection.

5



An Eighteenth-Century Orrery

by Thomas Heath and some earlier Orreries

BY FRANCIS MADDISON *Assistant Curator, Museum of the History of Science, Oxford*

AN orrery was the name given to an instrument developed to represent the solar system and to show the motions of the planets and their satellites. Sometimes by clockwork, occasionally by a falling weight, but more often by a crank handle turned by the demonstrator, small models of the planets are made to move in orbit about a miniature sun, each planet moving in its orbit at the correct speed relative to the others. In a hand-driven orrery, one turn of the handle usually corresponds to the passage of 24 hours. Some orreries were of very simple construction, with no wheel-work at all, so that the operator had to move the planets by hand; others had a mechanism demonstrating only the motion of the Earth. Such simple orreries or planetaria, made of wood or pasteboard, with printed paper scales, were popular about 1800. They are cheap versions of more elaborate instruments, of great mechanical ingenuity, of which many are furniture of great elegance and beauty. In the mechanically driven 'grand' orreries, the planets not only move round the Sun, but the movements of Earth and Moon are shown in detail, so that their annual and diurnal motions may be studied. The axial rotation of the other planets and the orbital motions of the satellites, are also mechanically reproduced.

Orreries had a particular vogue in the second half of the eighteenth century. Nevertheless, the idea of such an instrument was far from new; attempts to construct working models of the universe, or part of it, have a long history. There are several ancient texts alluding to Archimedes's machine which was designed to show the motion of the Sun, the Moon and perhaps also other heavenly bodies. Other philosophers of classical antiquity have been credited with similar inventions. In the thirteenth century a planetarium, which was of Islamic origin, is known to have been presented to the Emperor Frederick II, King of Sicily. Indeed, the armillary spheres, *equatoria*, astrolabes, astronomical clocks and globe clocks of mediaeval and later times are all, to some extent, in the same tradition. From the point of view of its purpose, the orrery may, perhaps, be considered as intermediate between the geocentric armillary sphere (No. 1), which was derived by mediaeval Europe from Islamic, and, ultimately, Hellenistic sources, and the modern planetarium in which a constantly changing image of the universe, as viewed from the Earth, is projected on to a domed ceiling above an auditorium. Both armillary sphere and modern planetarium are primarily instruments for demonstration or teaching purposes. They are not *stricto sensu* scientific instruments designed, as for instance the astrolabe, for use in the observation of celestial phenomena. Likewise the orrery, with the aid of which no navigator ever found his way about the seas, nor any astronomer ever observed the heavens. An expensive scientific toy, 'elegant and costly', and 'designed for the leisured contemplation of the "World Machine" by the man of taste', the orrery appealed not only to the rich amateur of science but also to that general curiosity in natural phenomena which characterizes the spread of the New Philosophy. The painting by Joseph Wright (No. 2), is an



Studio Edmark, Oxford

1. An armillary sphere made in Rome in 1588, by Carolus Platus, now in the Museum of the History of Science, Oxford. Armillary spheres were used in mediaeval times and until the end of the seventeenth century for the demonstration of astronomical theory. The instrument shown here is constructed according to the Ptolemaic (geocentric) theory of the universe. The brass globe in the centre represents the Earth. The Sun and the Moon, which were considered as planets, are shown by discs mounted on movable curved arms; the positions of seven fixed stars are shown by small pointers. The rings represent the Ecliptic and the projection on to the sphere of the heavens of the Equator, the Tropics and the Arctic and Antarctic circles.



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2. 'A Philosopher giving that Lecture on the Orrery, in which a Lamp is Put in the Place of the Sun'. By Joseph Wright, of Derby, 1766. In the Museum and Art Gallery, Derby. This painting has become well-known through the mezzotint engraved two years later by J. Boydell and William Pether. Photograph by courtesy of the Courtauld Institute.

3. Bust of Isaac Newton, from the Pope orrery (No. 7) carved in wood by Simon Skilton and cast in bronze by Paul Revere. A diagram on the pedestal shows the solar system. Photo by James K. Ufford, Fogg Art Museum, Harvard University, courtesy of David P. Wheatland.



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apt, if sentimentalized, illustration of the place of the orrery in an age when young ladies were taught 'the use of the globes'. Many manufacturers of orreries issued text-books such as *The Description and Use of a New Portable Orrery . . .*, written and published in 1812 by the London instrument-maker, William Jones.

The popularity of the orrery owed much to the spread of the heliocentric view of the solar system and most of all to the diffusion of the Newtonian philosophy (see No. 3). Already in the seventeenth century, the dutch scientist, Christiaan Huygens, had devised a machine driven by clockwork to show planetary motions, but the Moon and other satellites were not included. This instrument, constructed for Huygens by Johann van Ceulen in 1682, is preserved in the Rijksmuseum voor de Geschiedenis der Natuurwetenschappen at Leyden. In England, between 1667 and 1691, Richard Cumberland, later Bishop of Peterborough, made some such instrument, but it has not survived. About 1705, Stephen Hales, known for his physiological researches, conceived the idea of a machine illustrating the Newtonian system. Again the instrument itself does not survive, but William Stukeley left a drawing, now in the Bodleian Library, which shows that it was a close relative of the Copernican armillary spheres. All these instruments anticipate, in one way or another, the characteristics of the typical eighteenth-century planetarium which was probably an English invention and soon acquired the name 'orrery'.

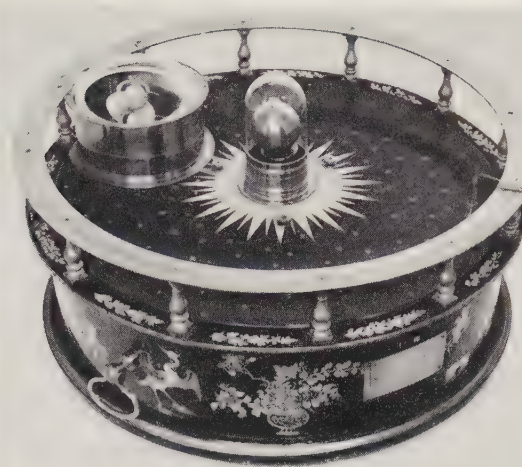
The first true orrery is almost certainly the beautiful instrument constructed about 1709 by the famous clock- and instrument-makers George Graham and his uncle Thomas Tompion (No. 4). It is now in the Museum of the History of Science,

Oxford, and has already been the subject of an individual article in *The Connoisseur*. Although this orrery only shows the motions of the Earth and Moon, it is in most respects the true ancestor of all later orreries. The orrery was sent to another well-known instrument-maker, John Rowley, to be dispatched, with some of the latter's instruments, to Marlborough's ally, Prince Eugene of Savoy. Rowley examined the orrery and made a similar, but larger and slightly more elaborate, instrument (No. 5) for Charles Boyle, 4th Earl of Orrery, the great nephew of the famous Robert Boyle. It was to the Earl's instrument that the name 'orrery' was first attached. In 1713, Sir Richard Steele, the essayist, who thought Rowley had invented the orrery, wrote about the '... Machine, which illustrates, I may say demonstrates, a System of Astronomy, as far as it relates to the Motions of the Sun, Moon, and Earth, to the meanest Capacity' and said that 'The honest Man [*sc.* Rowley] calls his Machine the Orrery, in Gratitude to the Nobleman of that Title; for whose Use and by whose Generosity and Encouragement he began and accomplished the undertaking ...'. Steele praises the orrery because it 'administers the Pleasure of Science to any one' and concludes that 'This one Consideration should incite any numerous Family of Distinction to have an *Orrery* as necessary as they would have a Clock'.

To satisfy what must have been a considerable market, hundreds of orreries were made throughout the eighteenth and well into the nineteenth century. Very many have survived, not only by European, especially English, makers, but also by American makers, such as David Rittenhouse (No. 6) and Joseph Pope



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4. The first true orrery, made by George Graham and Thomas Tompion, c. 1709, now in the Museum of the History of Science, Oxford. The case is of ebony and silver.

5. Orrery made by John Rowley, c. 1712, for Charles Boyle, 4th Earl of Orrery, and restored in 1937 by the late Lieut.-Commander R. T. Gould. This is the instrument first called an 'orrery' by Rowley in honour of his patron. It has remained the property of the Earl's family, who have now presented it to the United Services Museum, London. Photo, Science Museum, London.

6. David Rittenhouse's first orrery, acquired by the College of New Jersey, 1770-1771, now in the Princeton University Library. This shows the orrery after restoration by Henry Ashworth, 1952-3.

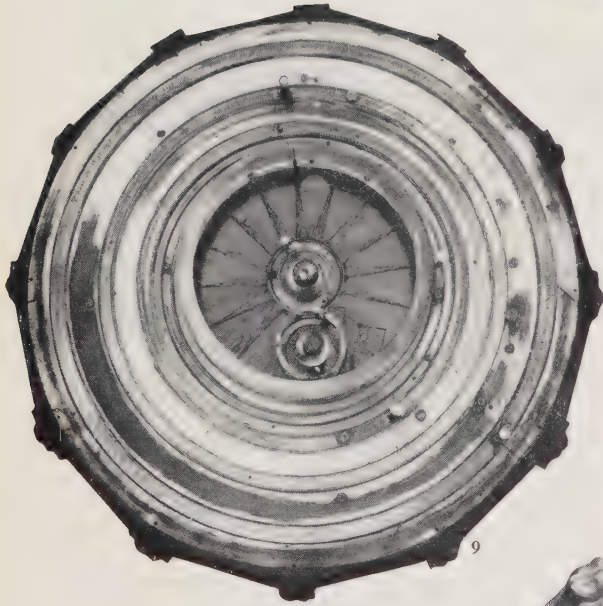


7

Willard Starks

7. A very large orrery ($6\frac{1}{2}$ feet in diameter and $6\frac{1}{2}$ feet high), signed, 'Joseph Pope fecit Boston State of Massachusetts 1787', now in the Collection of Historical Scientific Instruments, Harvard University. Harvard University bought this orrery in 1788 out of the proceeds of a public lottery which the University held by special permission. Joseph Pope was a local mathematician and clock-maker (See also No. 3). Photo by courtesy of David P. Wheatland.





8. The orrery by Thomas Heath, in the possession of Messrs. H. Blairman & Sons, Ltd. of London, which is the main subject of this article.

9. A view of the Heath orrery, with the glazed cover removed, looking down on to the orrery table.

10. The mechanism of the Heath orrery, revealed by lowering the twelve-sided case.

(No. 7). The Rittenhouse orreries are unusual because they operate in a vertical instead of a horizontal plane. Other variations on the traditional form are the small orreries, enclosed in glass spheres which were painted with stars, and those within armillary spheres such as the one by Thomas Heath, now in the Conservatoire National des Arts et Métiers, Paris.

Thomas Heath was a well-known eighteenth-century instrument-maker, his work is of high quality and includes most of the numerous 'mathematical' instruments of the period. He devised several new instruments and wrote pamphlets on their use. Unfortunately, little is known about his life; he rarely dated his instruments. A trade card gives the address of his shop: at the Sign of the Hercules and the Globe, in the Strand, next the Fountain Tavern. Thomas Heath was the maker of the very fine orrery of traditional type (Nos. 8, 9 & 10), which is now in the possession of Messrs. H. Blairman & Sons, Ltd. of London.

A silvered brass label, on the plate carrying the Earth and the Moon, is inscribed, *T. Heath Londini Fecit*, but no date is given. An attempt to date the orrery from a consideration of the number of satellites (see No. 9) accompanying the planets Saturn and Uranus encounters an unexpected difficulty. Four satellites of Saturn had been discovered in the seventeenth century by Cassini and one by Huygens; and in 1789 Sir William Herschel found another two. In the orrery, only five satellites move in orbit about Saturn, and this number is mentioned in the description engraved on the ring representing Saturn's orbit. However, the orrery shows Uranus (called by Herschel's name for the planet, *Georgium Sidus*) with six satellites. Two of these were discovered by Herschel at the beginning of 1787. In 1797 he published his discovery of four other satellites of Uranus. The satellites of Uranus are not moved mechanically in the orrery, as are those of Jupiter and Saturn, so the addition of one or more satellites would have presented no great difficulty. It might, therefore, be supposed that the orrery was made before 1789, when Uranus would have been given two satellites, and that four more were added later. This seems improbable because the inscription on the orbital ring of Uranus mentions six satellites. Another possibility is that the orrery was made before 1781, when Herschel discovered Uranus, and that it originally only included the planets as far as Saturn. The planet Uranus and its orbital ring could have been added after 1797, and at the same time a new case made to contain the augmented mechanism. The small size of the circular board on which the mechanism of the orrery is mounted, the use of curved brackets to support that part of the orrery which is outside the orbit of Saturn (the other supports are in the shape of pillars), and possibly a few other details (see No. 10), all seem to confirm this conjecture. Furthermore, a date before 1781 would accord better with the few dates known of the life of Thomas Heath*. If, on the other hand, the case was made at a later date, perhaps *c.* 1800, this would certainly be in keeping with the style of the cabinet work.

Apart from its interest as an instrument, this orrery is an admirable piece of furniture. Supported by a parcel gilt mahogany pedestal, elaborately carved with acanthus foliage and with four lion-paw feet, the twelve-sided case enclosing the mechanism is just over three feet wide, and has a removable glazed cover which brings the total height to three feet six inches. The concentric rings which represent the orbits of the planets and the mechanism below are mainly constructed of brass; the orbital

* Since this article was written, I have been informed by Mr. G. H. Adams, of the Science Museum, London, that Thomas Heath had begun his partnership with (Tycho?) Wing before 1757, and that by 1775 Heath was dead. The principal part of the orrery was, therefore, certainly made in or before that year, possibly even before 1757, since the signature is not *Heath & Wing*.

rings and various scales are silvered. The planets and satellites are of bone or ivory, except the Sun, which is a decoratively engraved brass sphere, and the Earth, which is a miniature geographical globe. Twelve ebony and kingwood panels are decorated with ormolu mounts each representing one of the Signs of the Zodiac, and there are bronze sphinxes where the panels join.

The orrery is hand-driven and shows the motions of the Sun, Mercury, Venus, the Earth and the Moon, Mars, and of Jupiter, Saturn and Uranus, with their satellites. Earth and Moon are treated more elaborately than the other heavenly bodies and are, in consequence, very much out of scale. The globe, representing the Earth, is inscribed, *J. ADAMSON, GLOBE Manufacturer Regent Str. London*. Tasmania is shown as an island, so the globe must date from after 1798: it is, therefore, probably a replacement. The Earth and Moon move within a raised horizontal ring supported on six turned brass pillars. This ring represents the ecliptic and is engraved with a scale showing the dates at which the Sun enters each Sign of the Zodiac; the vernal point is at 22 March, according to the Gregorian style which England adopted in 1752. The tilt of the Earth's axis is reproduced; in addition, the retrogression of the lunar nodes is demonstrated. The semicircle of brass gantried over the Earth shows the division of day and night.

The beauty of the intricate mechanism is well shown in No. 6, and the finely turned supporting pillars and the openwork treatment of the front plates of the crank mechanism are noteworthy. The shafts, which support and rotate Mercury and the Moon, rest within the mechanism on inclined rings, which cause both heavenly bodies to move in an orbital plane inclined to the horizontal. The shafts of Mars, Jupiter and Saturn descend through their orbital rings into ingenious, wheeled 'trolleys' containing the wheel-work necessary to rotate the three planets on their axes and to move the satellites of Jupiter and Saturn. The trolley bearing Jupiter can be seen in the centre of No. 6; the same illustration also shows one of the large circular tracks on which the trolleys run, together with the great toothed ring which moves the trolley.

The construction of such an orrery inevitably involved some compromise in matters of scale and the introduction for mechanical reasons, of certain features which are incorrect, such as the use of circular instead of elliptical orbits. In spite of these simplifications, most intricate calculations must have preceded the design of a mechanism which would reproduce with reasonable accuracy the relative motions of several heavenly bodies. The execution of the design must have been equally exacting. It should be acknowledged that Thomas Heath and his assistants neither lacked the ingenuity and skill required, nor the sense of beauty which their age expected from them as a matter of course.

Bibliographical Note.

The best general account of the history of the orrery is found in chapter II, 'Orreries in England', and chapter III, 'Orreries in America', of Howard C. Rice, Jr., *The Rittenhouse Orrery. Princeton's Eighteenth-Century Planetarium, 1764 : 1954. A Commentary on an Exhibition held in the Princeton University Library*, Princeton, N.J., 1954—a charming and beautifully produced book, which includes an excellent bibliography. Two other general accounts are: C. A. Crommelin, 'Planetaria. A Historical Survey', in *Antiquarian Horology*, March 1955, and Henri Michel, 'Les ancêtres du planetarium', in *Ciel et Terre*, LXXIe année, Nos. 3-4 (Mars-Avril 1955). The Graham and Tompion orrery was the subject of an article in *The Connoisseur* in September, 1948: 'An Early Orrery by Thomas Tompion and George Graham recently acquired by the Museum of the History of Science, Oxford', by George H. Gabb and F. Sherwood Taylor. Rowley's orrery and its restoration have been described by R. T. Gould, 'The Original Orrery Restored: an Early 18th-Century Mechanical Model of the Solar System', in *The Illustrated London News*, 18th December, 1937. For Pope's orrery, see I. Bernard Cohen, *Some Early Tools of American Science. An Account of the Early Scientific Instruments and Mineralogical and Biological Collections in Harvard University*, Cambridge, Mass., 1950. David Layton's article, 'The Motion of the Planets: Newton's Effect on English Thought' in *History Today*, June 1957, summarizes the scientific ideas which orreries demonstrated (the quotation on p. 163 is taken from this article).

French Tapestries of the Age of Louis XIV

BY GEORGE WINGFIELD DIGBY

THE foundation of the Royal workshops at the Gobelins in 1662-7 inaugurated a new age of incomparable splendour in the history of tapestry. But just as the recent exhibition at Burlington House, London, included a full century in its Age of Louis XIV (1615-1715), so, too, the history of the Gobelins as a weaving establishment goes back sixty years and the resources on which Colbert and Louis were able to draw for the success of the Royal Manufacture were due to the enterprise of Henry IV in 1607.

Henry IV's aim in inviting the Flemish master-weavers François de la Planche and Marc de Comans to set up sixty tapestry looms in Paris and twenty more in the provinces, manned by some two hundred and fifty weavers, was primarily an economic one. France at the beginning of the seventeenth century was importing a vast amount of 'arras' from Flanders, because the few remaining French looms could not at all fulfil the demand. Nevertheless the Parlement and city of Paris bitterly opposed the introduction of Flemish weavers, asserting that the traditional high-warp French method was superior to that used on the low-warp Flemish looms (No. 1). Yet, despite this opposition, Henry IV's establishment met with great success and flourished in Paris between 1607 and the Royal Manufacture sixty years later. His charter for the Flemish weavers was a model of its kind and served as the basis for Charles I's foundation at Mortlake; the regulations with regard to the weavers were also left virtually intact by Colbert.

It was in the Hotel des Gobelins, off the Faubourg Saint-Marcel, that De la Planche and Comans installed their looms in 1607 and began to train their French apprentices, to the number of twenty-five in the first year and twenty subsequently. The Gobelins family, to whom the Flemings were distantly related, had begun as dyers of scarlet in the fifteenth century, but had since prospered to the point of being admitted to the nobility: hence they were pleased to make over the house and workshops for the new enterprise. The site, beside the small river Bièvre, an affluent of the Seine, actually included the houses of several other dyers; so that sixty years later Louis XIV was able to acquire here very substantial premises for his Royal workshops. The weavers, who under their charter were given the right to brew their own beer, were also provided with living apartments and gardens of their own.

The capabilities of these early Gobelins workshops, which are more conveniently referred to as the ateliers of Saint-Marcel (to distinguish them from later Royal workshops) should not be too hastily assessed from the six hangings of the *Amours des Dieux* which were seen at Burlington House. A commercial manufacture, as most tapestry enterprises have always been, must be ready to produce goods of quality according to the marketable price. Not every order could be expected to come from a prince who was willing to pay for the best. There was also a big demand for tapestry of ordinary quality, not to speak of the 'bocage et verdure commun'. The *Amours des Dieux* were woven at Amiens (as the mark, a 'fleur-de-lis' and an 'A' indicate) which was a subsidiary establishment to the Faubourg Saint-Marcel. *Jupiter*



and *Callisto* (No. 2) shows the large and airy style of Simon Vouet with the typical bold, decorative borders. The colours are fresh and rather broadly handled. But the actual weaving of the tapestry does not bear close scrutiny, the details being sketchy and the outlines and forms of the principal figures uncertain and relaxed. This was not the fault of Laurent de la Hyre, who executed the cartoons, but of the weavers who here achieved a modicum standard only. The *Verdure* (No. 3) with its monumental borders in white and gold offsetting the blue-greens of the foliage and pond, is a better representative of the high quality of the work of the Paris weavers. This would rank as a *verdure fine*, and a number of such pieces, usually in sets of five, were woven. There is an excellently preserved set at Florence (State Collections) whilst the example illustrated is in the Victoria and Albert Museum. Raphael de la Planche's inventory of 1661 lists the oil pictures, derived from Simon Vouet, which served as models for these tapestries. The borders (No. 4), so typical of the style brought into fashion by the Paris weavers, seem to draw inspiration from the stucco reliefs of the sculptor Jacques Sarrazin, as Mons. R. A. Weigert has pointed out.¹ Those who saw the exhibition of French tapestries in London in 1947 will recall many other splendid tapestries from the looms of the Faubourg Saint-Marcel, whilst two beautiful pieces from the Story of Diana (Latona) can be seen in the Ashmolean Museum. These bear the signature of the master-weaver Philippe de Maecht, whom Charles I later persuaded to work at Mortlake.

Despite the great success of the Flemish weavers in Paris, which is sufficiently documented by the inventories of 1627 and

¹ Roger Armand Weigert, *La Tapisserie française* (Larousse, 1956) Chapter 7.



- 2
1. Working hands of a low-warp weaver (from the *Encyclopédie*).
 2. Jupiter, disguised as Diana, ravishing Callipso (from the '*Amours des Dieux*').

1661,² some first-rate high-warp weaving was being done in the Galleries du Louvre. High-warp weaving is always more expensive than low-warp, as it is nearly twice as slow, and since this method makes possible the freer and more brilliant interpretation of the models, the finest work is given to the 'haute-lisse' where expense is no matter. The high-warp looms at the Louvre worked principally (but not exclusively) for the King: *Moses saved from the waters* (No. 5) is an example of their refined and skilful work which was shown in London in 1947. A tapestry in mint condition, from the popular story of *Psyche*, almost certainly made in the Louvre workshops as the borders prove, has recently been acquired by the Victoria and Albert Museum. But the important consideration to emphasise here is that, due to Henry IV's well-advised initiative, France had regained its tapestry-making industry, as well as preserving its reputation for work of the finest quality during the years before Louis was to frame his grand policy. When the Gobelins was re-founded as a Royal Manufacture, where artists, decorators and craftsmen were assembled in the King's service, the weavers descended from De la Planche, Comans and their men, as well as those from the two Louvre ateliers, had already been prosperously employed on French soil for at least two generations.

Louis XIV's Gobelins workshops differed from Henry IV's in that they were now in the service of a powerful and prosperous King more interested in a national policy of prestige and culture than in mere commerce. First and foremost the Gobelins must serve the Court and decorate the palaces, although private work could still be undertaken at the weavers' initiative. But the King kept them busy. Moreover, the whole set-up at the Gobelins was now different. The greatly enlarged premises housed painters, sculptors, goldsmiths, engravers, cabinet-makers, embroiderers, and dyers, as well as 250 tapestry weavers.³ From the point of view of the tapestry, there was one other cardinal innovation. The workshops came under the direction of the King's painter, Charles le Brun. At Brussels, at Mortlake, at the former Paris ateliers, whilst the most influential painters had always played a part in designing for tapestry, the charge of the workshops had been in the hands of a master-weaver. This difference is undoubtedly reflected in the unique achievement of the Gobelins, at least during the first twenty years of production when a new and grand decorative style was conceived and executed with integrated purpose and perfection of means.

The *Encyclopédie* of Diderot and d'Alembert, from the viewpoint of the later eighteenth century, named the following sets as the Gobelins' early triumphs: *History of Alexander: Elements and Seasons: History of the King: and Maisons royales*. Representations of these (all but the first) were shown at Burlington House. The *Elements and Seasons* were conceived as a set of eight hangings with paired borders. Thus *Water* (No. 6) shared the same border as *Winter* (No. 7). The latter shows Saturn and Hebe enthroned on clouds above a view of the Seine, with the Pavillion du Ballet de Flore of the Tuilleries visible in the distance. *Water* shows Neptune and Thetis in a sea-chariot surrounded by Tritons, whilst the motif of shells is echoed in the borders. The principal design is by Le Brun, who relied on a team of artists to work out the cartoons with all their amazing details, which include a large series of symbolic devices and Latin inscriptions, the whole forming a suitable text for the aspiring Louis's contemplation.

² Maurice Fénaille, *La Manufacture des Gobelins* (Paris, 1903-23) Vol. I. After François's death, Raphael de la Planche parted company from De Comans and set up independently at the Faubourg Saint-Germain in 1633; his atelier had the greater reputation in the 1650's.

³ Voltaire's figure; see M. Fénaille, *op. cit.*, Vol. I, and R. A. Weigert's excellent summary, *op. cit.*, Chapter 7.





5

3. 'Verdure Fine', after Simon Vouet. Paris, circa 1650 (Victoria and Albert Museum).

4. A detail of No. 3, showing the border.

5. 'The child Moses recovered from the water'. Louvre atelier after Vouet.

6. 'Water' (part) from 'The Elements'. Woven at the Gobelins.

6





7

The work that went into these designs was incredible. A book, published in 1668, shows the devices invented by Jacques Bailly, 'peintre du Roy à son Académie' for the borders, with Latin texts by Perrault. But only the central motives, which are the least elaborate part, were actually used, and even these have been considerably altered. In addition, it must be remembered that different full-scale cartoons had to be painted for the high-and low-warp looms as the latter reverse the design; for these tapestries, like the rest, were executed by both methods.

The *History of the King* was Le Brun's most difficult, and the Gobelins' most grandiose undertaking. Whilst a battle-scene or surrender, such as the *Defeat of Marsin* (No. 8) and *Surrender of Marsal* which hung in the central hall at Burlington House, were traditional compositions, the *Marriage*, and *Audience of the Papal Legate* (and others like them in the series of fourteen) were interior scenes very difficult to handle in tapestry. There can be no question as to the success of the *Papal Legate* (No. 9), and, whilst the design is entirely due to Le Brun (as the original drawing in the Louvre proves),⁴ it is to the careful working out of the detail in colour and in all its proliferation that the tapestry owes its brilliant effect. Anyone familiar with tapestry will immediately appreciate the magnificent range of dyes which the Gobelins had at once perfected as an essential part of its equipment and which is particularly noteworthy in this hanging. The high-warp cartoon was executed by Matthieu le père and

⁴ See M. Fénelon, *op. cit.*, Vol. II, Page 103.

this particular piece was woven in the atelier of Jean le Febvre, who with his father before him had once worked in the Louvre. The *History of the King* is rich in gold and silver thread, particularly in the borders, and although this has lost its original rich glints, its effect of enhancing the texture of wool and silk can still be appreciated.

The *Months* or *Maison royales* (No. 10) show what Le Brun could do in a lighter vein as a decorator, although their effect can best be seen when several of the twelve are shown side by side. Each contains an accurate landscape showing one of the Royal Palaces (here it is Fontainebleau, for the month of June, with the King hunting), drawn by Van der Meulen, whose task it was to depict the King's campaigns. The large figures were drawn by Baudrin Yvert, the carpets and curtains by Baudoin, the animals and birds by Pierre Boels, and the flowers and fruit by that great still-life painter J. B. Monnoyer. Many other distinguished painters also contributed to the details of the composition.

The end of Le Brun's influence at the Gobelins is marked by the *Moses* set, derived from eight paintings by Poussin and two by Le Brun. The original of *Moses exposed on the water* (No. 11) is now in the Ashmolean. The tapestries were put on the looms after Colbert's death in 1683/4 in a seeming attempt by Le Brun to meet his critics with a 'new' style. Twenty years earlier Colbert had refused to use designs by Poussin at the Gobelins⁵

⁵ Société Poussin, *Bulletin*, 1950, pp. 79-85—'Poussin et l'art de la Tapisserie', by R. A. Weigert.



7. Detail of border of 'Winter', from 'The Seasons'.



8. The 'Defeat of Marsin' (part), from the 'History of the King'.



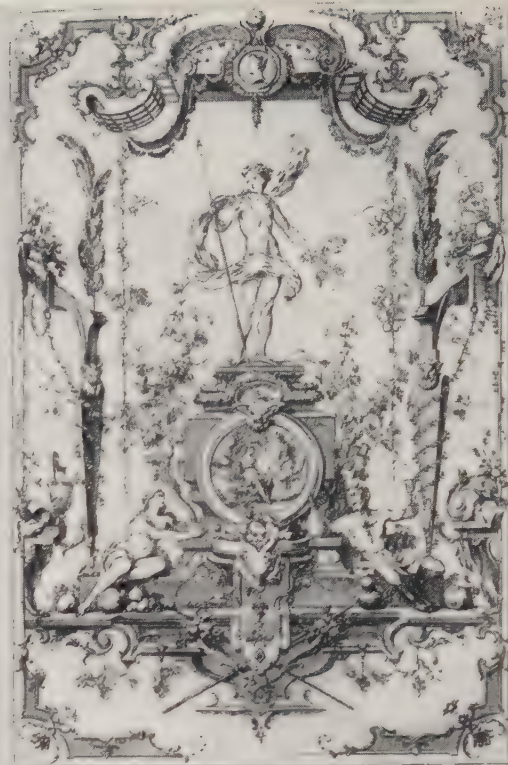
9. 'The Audience of the Papal Legate' (part). Richly woven in gold and silver thread, silk and wool.



10. 'The Months', or 'Maisons royales'. Part of 'June'.



11 13



BACCUS

and the reason is obvious when this tapestry is seen hanging beside two of Le Brun's pieces such as *Water* and *The Month of June* (Nos. 6 and 10). The cold classicism of Poussin is a very dangerous motif for tapestry; for such a design has to be rendered meticulously and in severely neutral borders, or not at all. Beautiful as this *Moses* tapestry is, it marks the inevitable beginning of a flight from the decorative invention and 'bravura' of Le Brun towards academism and the strict rendering of the easel-painter's cartoon in the alien medium of tapestry.

But the last period of Louis XIV's reign was destined to bequeath another and happier style to the eighteenth century. Jean Berain the elder was the designer of the 'Chambre et Cabinet du Roi', of the decor and costume of countless productions of the Académie de Musique, and his influence was widely received through his published engraved designs. His part in the *Grotesques* (No. 12) which bear his name may have been small compared to Monnoyer's, who did the cartoons, but they have the impress of his style. Woven at Beauvais from 1689 until at least 1725 in various qualities and usually (as here) with a hot yellow background ('*colour tabac d'Espagne*'), they were immensely popular. The effect of this was soon felt at the Gobelins. Claude Gillot published engraved designs for tapestries in the same spirit (No. 13), and in 1699 Claude Audran le jeune who was working on murals at Meudon and Versailles was asked for designs for a set of *Portières des Dieux à Arabesques*. Nearly two hundred and fifty of these tapestries had been woven before the end of the eighteenth century (examples may be seen at Windsor and the Victoria and Albert Museum) and they were followed by Audran's *Mois Grotesques* (1709) and then by the *Portières* of P.-J. Perrot (1727). By this time the style of the Régence had developed into the rococo of Louis XV and the word 'gobelins' had superseded 'arras' as the common term for tapestry throughout Europe.

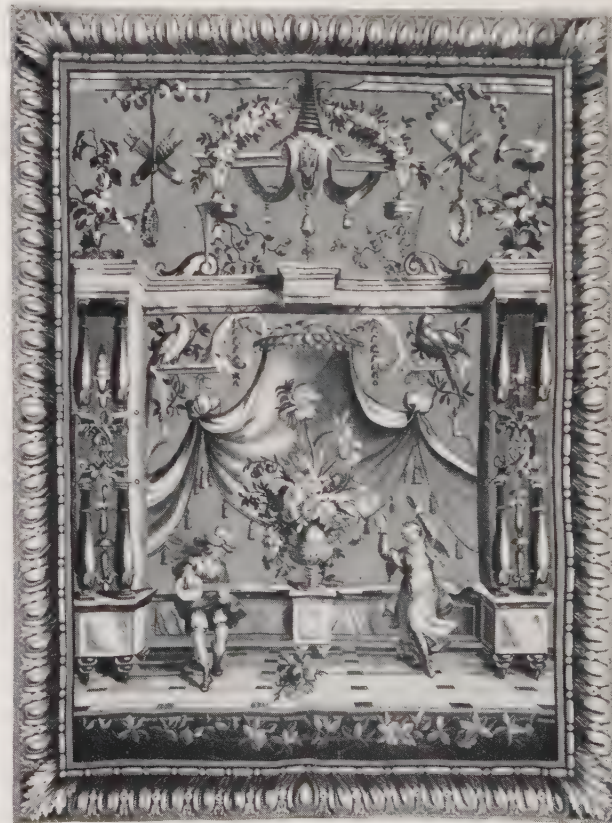
(All unassigned tapestries belong to the French State Collections.)

11. 'Moses exposed on the water'. Part of the Gobelins tapestry after Poussin. Woven from 1685 (Musée de Grenoble).

13. Engraved design for a tapestry by Claude Gillot.

12. 'Grotesque' after the designs of Berain and Monnoyer. Woven at Beauvais (Musée de Tapisseries, Aix-en-Provence).

12



Fine Paintings and Drawings of Four Centuries

at the William Hallsborough Galleries

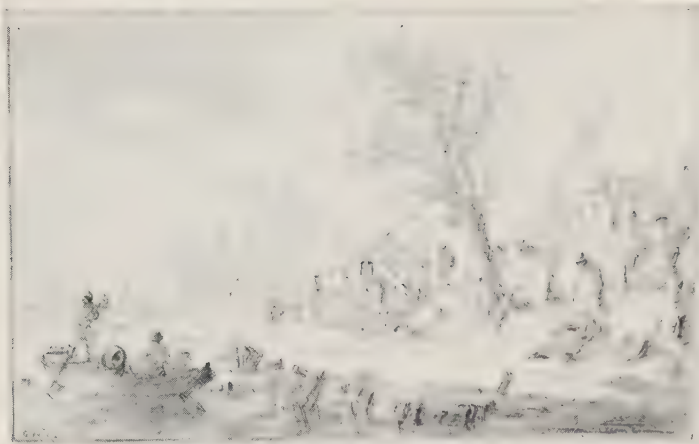
FROM fifteenth-century Fra Bartolommeo to twentieth-century Vlamincx; Italy, Germany, Flanders and Holland of the golden seventeenth, back to Italy in the Venetian sunset of the eighteenth, over to France from then until our own time; Elsheimer, Avercamp, van Goyen, and Esaias van de Velde, de Heem and rare van der Heyden; Guardi and Marieschi; Delacroix, Boilly, Renoir, Signac, Gauguin, Van Gogh: great periods and great names have their place in the current exhibition at the William Hallsborough Galleries in Piccadilly Arcade. In these days when really fine works are so hard to come by it is heartening to visit an exhibition where so much is of supreme quality. Any museum would be proud to possess many of these rare drawings and important paintings.

The prevailing note is one of intimacy. The drawings—even when, as in the instance of Renoir's sanguine study for his picture *Maternité*, the work is on an impressive scale—have that personal appeal. 'A poet . . . talks to himself, and the world overhears him,' says Shaw; and invariably we sense something of this delectable eavesdropping in face of a drawing by a master. In this exhibition one stands at Gauguin's elbow as he covers a sheet with swift watercolour impressions of his baby son; smiles happily at Guardi's loosely sketched *Capriccio* wherein buildings, trees, and tiny figures are brought together in some landscape of the mind; or imagines van Gogh squaring his own shoulders as he notes down his *Carpenter* striding along with his tools. Paradoxically almost the only drawing which has not this mood of romance is a valuable little watercolour, *Bowl on a Console Table*, by that thorough-paced romantic, Delacroix.

The exhibition is especially rich in cabinet pictures by the seventeenth-century Netherlandish masters, those delightful records of the life and landscape of the time. A matter of inches sometimes in actual scale, but size does not count in these village or river scenes with the marvellously defined figures going about their business or enjoying their leisure. So well they knew their craft, these Flemish and Dutch painters, that the passage of three hundred years or more has left their colour undimmed, their vision unimpaired. At the beginning of the century stands Velvet Breughel's *Village with the Rest on the Flight*, signed and dated 1607: a last pretence of religious art; for Jan Breughel's mind was modern, forward-looking, concerned with the life and scene about him so that the Biblical theme is incidental. This lovely work was until comparatively recently in the Alte Pinakothek at Munich, whence it passed to the Baroness von Griefenstein Collection. Equally precious is another gem, *Winter Scene* by Hendrik Avercamp. It is entirely typical of this master whose reputation is ever-rising. The mast of a boat imbedded in the gleaming ice cuts the composition in that daring way which Avercamp sometimes affects, a tree is outlined against the sun-touched sky, and, between the busy foreground and the far-distant village, scores of tiny figures, single or in gay groups, enjoy their skating or gossip.



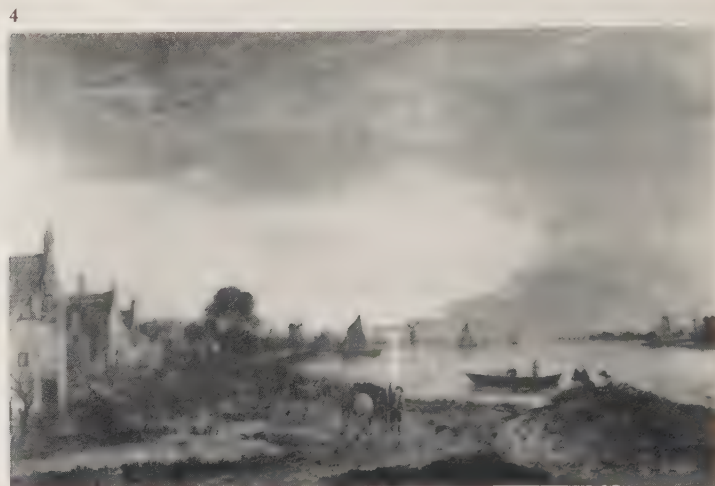
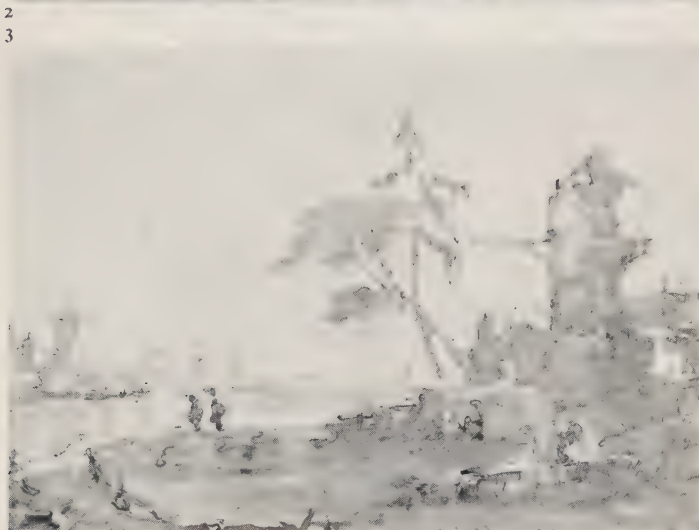
1. **A Village on a Hill.** By Fra Bartolommeo della Porto. Pen and Ink. $11\frac{7}{8} \times 8$ inches with **A Mulberry Tree in Winter** verso. This double drawing came from the recently discovered album of forty-one sheets of landscape studies. They were left by Bartolommeo to Fra Paolina de Pistoia, passed to the Dominican nun, Sister Plautilla Nelli, thence to the Convent of St. Catherine in Florence. In 1725 they were bought by the collector, Francesco Gabburri, who bound the landscape sheets in this volume.



2. **River Scene with Shoeing-Smith.** By Jan van Goyen. Black Chalk and Wash $6\frac{3}{4} \times 10\frac{3}{8}$ inches. Signed with Initials, dated 1653. From the collection M. Tony Mayer.

3. **Entrance to a Harbour—Capriccio.** By Francesco Guardi. Pen and Wash, $9\frac{1}{2} \times 13\frac{3}{4}$ inches. Exhibited in the Exposition Tiepolo et Guardi dans les Collections Françaises at Galerie Cailleux with a painting from the Amiens Museum based on it.

4. **River Scene at Sunset.** By Aert van der Neer. Panel $18\frac{1}{4} \times 27\frac{1}{2}$ inches. Signed with monogram. From the collections of Rodolphe Kann and Adolph Schloss.



How the Dutch artists loved these Winter Scenes! Two others are here from the early masters: *Skaters on a Frozen River* by Esaias van de Velde, signed and dated 1614, and the other by his most famous pupil Jan Van Goyen, one of a pair of circular panels, *Winter* and *Summer* which also are signed and dated 1625. These show Van Goyen in his most coloured and definite mood. The *Winter* scene centres upon an impressive turreted house, and judging by their fine clothes it is the owners and their aristocratic friends who disport themselves in the foreground beneath the stark tree. In *Summer* a farmhouse and mill and tree in full leaf and a more country assemblage of folk are set against a now sunny sky. We can almost watch Van Goyen, still under thirty when he painted these splendid panels, exploring the art of landscape in the contrasted seasons. Two exceedingly fine drawings by him are included in the exhibition. His master, Esaias van de Velde, like Avercamp himself, depends upon simpler elements: the wintry sky, the expanse of the ice echoing its subtle colour, the scattered figures, the stark vertical line of a wind-gauge. But out of these he creates effortlessly the life and beauty of the scene.

The art of Dutch landscape fulfils itself in four more works: two by Salomon van Ruysdael, one particularly fine Aert van der Neer, and a truly magnificent Jan van der Heyden. The Ruysdaels also constitute a pair: a *River Scene with Boats* and a *Landscape with Cattle crossing a Ford*. This is the golden summer afternoon, warm and glowing beneath the high heavens. Our own English landscape art was to stem from such pictures by the Ruysdaels; and by 1642 when these were painted they knew and splendidly demonstrated that the mood of the sky and the light dictated that of the earth and water beneath. Van der Neer's *River Scene* is, as

we would expect from this master, a study in subtle light. It is not one of the Moonlights which were so popular in his day, but that much rarer thing, a sunset. Tenderly the last rays of the sun irradiate sky, land and broad river with that sensitive understanding of such things as Aert van der Neer at his best can have.

So to van der Heyden's magnificent View of Xanten. What a perfectionist he was! and this is one of his most famous works. Once it was in the Cromat Collection; from there it was bought by the Empress Catherine II of Russia and so went to The Hermitage. Every mellow stone, every figure, every tree is put in with that loving care which we associate with Jan van der Heyden, yet never is the broad effect lost. A wonderful picture, worthy of its great provenance.

One Dutch work of another type must needs be mentioned: the splendid *Flowerpiece* by Jan Davidsz de Heem. This is a signed work, $27\frac{1}{2} \times 22$ inches, from the collection of E. de Rothschild: a proliferation of blossom of all seasons crisp and beautifully observed such as de Heem was wont to paint in that high summer of Netherlands Flower painting when it had moved from primitive simplicity but had not yet fallen into the softness of its decline.

When we move over to the German School the foremost work is the *Landscape with Diogenes* by that all-too-rare master, Adam Elsheimer. It is characteristically delightful, the elegant Mannerist figures posed in a landscape of those immensely detailed trees which Elsheimer loved to paint. Recent recognition of his immense influence on Northern European art has placed Elsheimer among the foremost German artists, and the revaluation is amply justified by such an exquisite little work as this.

The eighteenth century in Venice contributes a magnificent



5. **A View of Xanten.** By Jan van der Heyden. Panel $13 \times 17\frac{1}{2}$ inches. Signed in full. Bought by the Empress Catherine II of Russia from the Cromat collection, and eventually included in the Hermitage collection (No. 1212).

painting by Marieschi, as well as the Guardi drawing already mentioned. In Marieschi's *Santa Maria della Salute* the impressionist brushwork of the figures swiftly sketched in with a rich impasto, reminds us of Guardi's own. This is Marieschi at his spirited best: the solid architectural draughtsmanship, the sense of light and air, the lively groups of figures both near and distant across the canal: everything contributes to the nobility of the canvas.

At the end of that century we move over to France with what is likely to be the most humanly appealing picture in the exhibition, *The Artist's Son* by Boilly. Boilly painted too many portraits in his busy lifetime, but, as often happens, his own child evoked a masterpiece of sentiment and craftsmanship. This harmony in green from which the serious young face peers so intently ranks among the most charming of child portraits. It establishes a link of feeling with the Renoir large sanguine study, *Mère et Enfant*, of a hundred years later, and with Gauguin's sheet of watercolour sketches of his son Émile. This last has been in the

possession of the family of Gauguin's Danish wife, Helen Gad, and contributes a series of studies for the painting reproduced in Pola Gauguin's book on her father.

Finally—for exigencies of space will not permit other than this glance at the outstanding works in the exhibition—the work reproduced on our front cover: Vlaminck's magnificent *La Chaumière* a signed canvas $28\frac{1}{2} \times 36$ inches which came from the George Lurcy Collection. One thinks of Constable's famous *mot* when it was urged that a picture by him was 'only a house,' for in this tremendous Vlaminck, too, the subject is far more than the house of the title, it is the turbulence of stormy weather which sweeps through the whole composition. Vlaminck is never a quiet painter—never, indeed, a quiet soul; and perhaps it is not without significance that we have travelled so far from the gentle hilltop of Fra Bartolommeo, the placid Dutch village life, the Goldoni-like theatricality of eighteenth-century Venice, to arrive at last in this fiercely coloured challenging, and tempestuous art of our own generation.

IN THE GALLERIES

1. Richard Wilson. 'St. Anselmo, Rome', canvas 15 × 19 inches. Peter Claas Galleries, 4 Upper Brook Street, London, W.1.

2. Henry Thomas Alken. 'Past and Present', canvas 19 $\frac{3}{4}$ × 29 $\frac{7}{8}$ inches. Frank T. Sabin Gallery, Park House, Rutland Gate, London, S.W.7.

3. Ambrose Bowden Johns. 'View of Okehampton Castle', canvas 53 × 68 inches. Leggatt Brothers, 30 St. James's Street, London, S.W.1.

4. Largillière. 'Portrait of a Gentleman', canvas 32 × 25 inches. Wildenstein Galleries, 147 New Bond Street, London, W.1.

5. Gillis van Tilborch. 'A Peasant Woman', panel 15 $\frac{1}{4}$ × 11 $\frac{1}{4}$ inches, signed. Formerly in the Count Czernin Collection, Vienna. Alfred Brod Galleries, 36 Sackville Street, London, W.1.

6. Jan Steen. 'The Serious Conversation', panel 21 $\frac{1}{4}$ × 17 $\frac{1}{4}$ inches, signed in monogram. H. Terry-Engell Gallery, 8 Bury Street, London, S.W.1.



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Round about the Galleries

Ambrose Bowden Johns

THERE is always satisfaction in reviving the name of an artist who, distinguished in his time, has lapsed into obscurity. Ambrose Bowden Johns (1776–1858) conveyed nothing to me when I saw a large landscape by him at Leggatt's in St. James's Street, London, but its quality was such that it demanded some research. The picture is a view of Okehampton Castle, and while suggesting various influences—Claude, Richard Wilson and Turner—stands in its own right as an important authentic work.

Johns was born at Plymouth in 1776 and died there in 1858. He was apprenticed as a bookseller to the father of Benjamin Robert Haydon, but early in life discarded business and took up art, to which profession he devoted himself with the utmost enthusiasm. Living all his life, however, at Plymouth, he achieved only a local fame, though he had sketched with Turner and was well acquainted with some of the leading metropolitan artists. These facts are derived from an obituary article in the *Art Journal* for 1st February 1859. The writer calls attention to Johns' breadth of style, which is obvious enough even in the small reproduction on page 178.

As regards Johns' association with Turner, on consulting Thornbury's *Life* again, I came across certain information which is very pertinent. On page 152, *et seq.* the author quotes *in extenso* from Cyrus Redding, a journalist, who edited a local paper in Devonshire.

'Turner visited Plymouth (my native town) while I was staying there in the summer of 1813 or perhaps 1814 (1812?) . . . As he wished to see the scenery of the River Tamar, I accompanied him, together with Mr. Ambrose Johns, of Plymouth (a landscape painter of great merit, lately deceased at a great age) to a cottage near Calstock, the residence of my aunt, Miss Pearce, where we all stayed a few days. From that point as a centre Turner made various excursions, and the result of one of his rambles was a sketch of the scene which afterwards grew into the celebrated picture *Crossing the Brook* . . . After he returned to Plymouth, in the neighbourhood of which he remained some weeks, Mr. Johns fitted up a small portable painting box, containing some prepared paper for oil sketches, as well as other materials. When Turner halted at a scene, and seemed inclined to sketch it, Johns produced the inviting box, and the great artist, finding everything ready to his hand, immediately began to work. As he sometimes wanted assistance in the use of the box the presence of Johns was indispensable, and after a few days he made his oil sketches freely in our presence'.

There is no doubt that Johns was considerably influenced by being able to watch Turner at work, as few people ever did. And when Mr. Johnson of Leggatt's showed me the *Okehampton Castle* his remark that it had some affinity with Turner's *Crossing the Brook* (Ex. R.A. 1815) was very perceptive.

An item in the British Institution's catalogue for 1829 records *Oakhampton (sic) Castle and Town*, which may well be the painting under discussion. Johns first exhibited in London in 1813, and between that year and 1846 showed thirteen pictures at the Royal Academy. Reverting to the *Art Journal's* obituary notice, the writer concludes: 'At Cobham Hall is a picture, a view of Okehampton Castle, on which Dr. Waagen has passed a high eulogium, a verdict that Sir Charles Eastlake has confirmed'. As a further interesting fact, Eastlake, then a young art student, also accompanied Turner and Johns on that memorable Devonshire sketching tour.

Graves records only twenty pictures in all by Johns as having been exhibited in London, but his art was certainly esteemed, not only by contemporary painters, but by local collectors in Devonshire. Among other known works by him are *View near Bickham, Devonshire*, the *Seat of Sir W. Elford*, (1814), *The Port of Plymouth*, (1828), and *Mount Edgcumbe*, (1839). Messrs. Leggatt's picture came from Cobham Hall.

The Grand Manner

NICOLAS LARGILLIÈRE (1656–1746) spanned ninety years of French culture at its highest, and as a portrait painter characterised the personalities of his time with exceptional power and grace. Though born in Paris he studied first at Antwerp, and at the age of eighteen was Lely's assistant in London. Influenced by Lely and Van Dyck, Largillière developed a style that accorded perfectly with the grandeur of the age of Louis XIV and with the elegance of the first half of the eighteenth century. I have not seen a better Largillière than the *Portrait of a Gentleman* at the Wildenstein Galleries (147, New Bond Street, London). Undated, but probably executed in the first decade of the eighteenth century, both as to drawing and colour, the effect is superb. The artist has blended the dark velvet coat, rich carmine cloak, pale rose ribbon, gold vest and gold buttons with admirable judgment. On canvas to the dimensions of 32 × 25 in., the sitter has not been identified, but has the appearance of being a wealthy Fermier-General. The accessories and costume are identical with those in a portrait

dated 1711 in the M. Razsovitich Collection, Paris, (Exhib: Paris, Palais des Beaux Arts: Largillière Exhibition, 1928, No. 36), in which the features, though generally similar, are fuller. The Louvre has what could be called the pendant to this painting: *Mme Anne Mancini, Duchesse de Bouillon*.

It has been suggested that the Wildenstein portrait may be of Count Sparre, Swedish diplomat, member of the Privy Council, who was in Paris at the time when this portrait was painted. It loses nothing in comparison with the magnificent portrait by Largillière of his father-in-law recently exhibited at the Royal Academy 'Age of Louis XIV' Exhibition.

The Immortal Peasant

PICTURES by Gillis van Tilborch seldom come on to the market. I referred in my January notes to a large family group at Messrs. Agnew's: now an important little picture by this master is to be seen at the Alfred Brod Galleries (36, Sackville Street, London). A peasant woman on a panel, 15½ × 11½ in., it impresses one with its sincerity of style. Leaning on a stick and holding a basket of turnips, in a stormy landscape, the subject is probably what our ancestors would have called low life in contradistinction to Largillière's high life. But fine art has no social barriers. This old peasant woman, painted three hundred years ago, survives in her little panel with her own unaffected dignity. The picture is signed and comes from the great Count Czernin Collection, Vienna, and is recorded by A. Perger, 1853, p. 236, Wurzbach's *Biographisches Lexikon*, Vienna, 1858 and the *Katalog der Graf Czernin-schen Gemaldegalerie in Wien*, 1936. It was engraved by E. Dertinger.

Other Dutch Old Masters at the Brod Galleries are Jan Van Goyen's *River Scene*, 10 × 16½ in. signed with a monogram and dated 1651, an amusing Cornelis Bisschop entitled *Interior with Servant Asleep*, and a Jan Wynants *Landscape*, 20 × 29 in. The latter reminded me of more than one early Gainsborough landscape; for the English artist in his youth made a careful study of Wynants and other Dutch landscapists.

Ferdinand Bol

OF the many artists who came under the spell of the great Rembrandt, Ferdinand Bol (1610–1680), was the one nearest to the master. He began early in life to work in Rembrandt's studio and their association lasted for many years in the friendliest accord. It has been stated that Bol was to Rembrandt what Van Dyck was to Rubens. Though he assimilated the master's

style, he had the mind to understand its genius, and if Bol has been criticised for over-dramatisation and lack of judgment in certain works, he is at his best an artist of exceptional merit. His masterpiece is *The Four Regents of the Leprosy Hospital* in the Town Hall, Amsterdam, and he is widely represented in European collections. Bol painted many portraits of the celebrities of his time, notably Admiral de Ruyter, who harassed the Thames and Medway in the early years of the Restoration. Nor is it surprising that Bol's portraits have been attributed to Rembrandt at times, so close are they in sentiment and style. A case in point is the one of a lady, 11 × 8½ in., at the Norbert Fischman Gallery (26, Old Bond Street, London). This sensitively painted little head had been labelled Rembrandt until Dr. Valentiner, who saw the picture some years ago, and in agreement with Mr. Fischman's opinion, expertised it as by Bol.

Another interesting picture in the same gallery is *The Holy Family and St. Anne with Angels Attending*, by Poussin, which was exhibited at the Royal Museum, Antwerp, in the autumn of 1954.

A Roman Picture

ALMOST exactly two hundred years ago Richard Wilson returned to England from Rome and took up his quarters again in the Piazza, Covent Garden. Full of confidence and with memories of his success in Italy, he sent three works to the large room in the Strand lent by the Society of Arts. When the Society of Artists was formed Wilson was a prominent member, but seceded with Reynolds, Paul Sandby and others to found the Royal Academy. Though Wilson's art had a few devoted admirers, such as Benjamin Booth and Paul Sandby, the fact remains that he gradually lost patronage and in old age was reduced to poverty. It is a story only too sadly familiar in the history of art. Full appreciation of his pictures and the ideals that inspired them was delayed for nearly forty years after Wilson's death. It is instructive to read Constable's letter to Archdeacon Fisher, dated 24th August, 1827, discussing Lord de Tabley's sale. According to Constable, a landscape by Wilson fetched 'five hundred', probably more than forty times what he was paid during his lifetime. With touching magnanimity Constable writes, deploring Wilson's misfortunes, 'who would not so equal him in fate could they equal him in renown?' Constable particularly admired Wilson's English landscapes, but he also praised his forerunner's Italian subjects such as the *Temple of Minerva Medica*. A small but typically charming Roman picture by Wilson, known as *St. Anselmo, Rome*, formerly in the Colonel M. H. Grant Collection, is to be seen at the Peter Claas Gallery (4, Upper Brook Street, London W.1.) On canvas, the dimensions are 15 × 19 in.

Steen Age

NOT so long ago private collections possessed a large proportion of Jan Steen's works, especially in England. The artist's realistic vision, broad

humour and frank characterisation greatly appealed to eighteenth-century taste, and it may be that the popularity of Hogarth and Rowlandson was to some extent influenced by the Jan Steen vogue. How many of this artist's works remain today in English country houses it is difficult to say, but unrecorded ones occasionally come to light, and a good specimen is to be seen at the H. Terry-Engell Gallery (8, Bury Street, London, S.W.1). Entitled *The Serious Conversation*, it is on a panel to the dimensions of 21½ × 17½ in., and shows a young woman consulting her doctor. In handling, colour, details and general sentiment it is typical of those intimate two of three-figure 'conversation pieces' which Steen enjoyed painting; and the cynical face of the doctor is not unlike that in the artist's self-portrait playing a lute. The lady is not sufficiently indisposed to refuse a glass of wine, unlike the celebrated *Sick Lady* by the same artist in the Rijksmuseum, who obviously has too bad a headache for such indulgence. The doctor's visit was a theme that provided Steen with quite a number of pictures, two of the best known being those in the Hague, Mauritshuis and the Welling-ton Museum, London. Steen's patients, however, appear rather as *malades imaginaires*, and attired in fur-trimmed bed-jackets and silken robes allow their temperatures to be taken with picturesque resignation. Mr. Terry-Engell's Jan Steen, which comes from an English private collection, may be a more serious case, though the lady looks extremely well and classically comported.

Farewell to the Coach

HENRY THOMAS, called old Henry Alken, must have been a character. A writer in the *New Sporting Magazine*, (Vol. VII, 1844) refers to him as 'old Alken with his broad-brimmed, low-crowned hat, his frock of Kendal green, spotted with gold broad buttons—his rustic waistcoat, with its low-cut and old-fashioned pockets, his brown cloth kickseys, and his ditto gaiters'. Alken had known comparative wealth. As 'Ben Tally Ho', his pseudonym as a sporting artist, he had hunted with the Meltonians in Regency days and 'cut a dash'. When he died in 1851 he was a poor man dependent on relatives. There is no little personal and general symbolism in an excellent Henry Alken painting at the Frank T. Sabin Gallery (Rutland Gate, London). Called *Past and Present* it shows the coach that once proudly plied between Derby, Leicester and Stockport disintegrating in a farmyard, cocks and hens strutting about, pigs to the left and a horse and donkey. But the point of the picture, and Alken has illustrated it with meticulous skill and feeling, is the passing of the old transport and advent of the new. In the background is seen a railway train of about 1840, emerging from a tunnel. Alken, who lived through the great coaching days, realised, as many other artists did in the 1830's, that coaching, in spite of its wonderful efficiency, was doomed. Old Henry has certainly signed its death-warrant and written its epitaph in this nostalgic picture; and no other work could have been more appropriate as the keynote of a delightful exhibition of coaching

and early railway prints. Such works are always amusing, instructive and technically brilliant. One never tires of such a masterpiece as the *New General Post Office, with the Royal Mails setting out*. The then new but now old railway prints are no less fascinating. But apart from the 'comic' steam engines and carriages, early railway architecture has an aesthetic quality that we are only just beginning to appreciate.

Art and Longevity

HAD Oliver Hall lived through 1958 he would have been ninety years old. A remarkable fact is that right up to the last he was exhibiting watercolours that showed no diminution in technique or vision. Looking at a list of artists whose works are on show at the Fine Art Society (148, New Bond Street, London). I was particularly interested to notice several who lived to a great age. Sir Frank Brangwyn and Sir D. Y. Cameron were octogenarians, Oliver Hall was eighty-nine and Sir George Clausen, who died in 1944, ninety-two. They were all both Royal Academicians and members of the R. W. S. It was Martin Hardie who remarked on the salubrious atmosphere of the Old Watercolour Society. All the artists mentioned were, of course, oil painters with large and important oil pictures to their credit, but I have often heard that watercolour painting is a tranquillising escape from the more strenuous medium. Sargent certainly thought so. A good selection of works by these masters inaugurated the opening of the Fine Art Society's Galleries after the fire there. Fairly extensive improvements have been made the better for the display of pictures and comfort of visitors.

A New Fountain

IF the public are often mystified, not without reason, by certain ridiculous modern efforts in sculpture, they delight in fountains, and no expression in bronze or other *media* so becomes a city, when on the true traditional lines. Rome and Paris in this respect have many fine examples, and London of late years is following suit. Sir Charles Wheeler and Mr. MacMillan have commendably beautified the old Trafalgar Square fountains, and the graceful figure by Mr. Gilbert Ledward in Sloane Square is an aesthetic joy at all times and in all seasons. Thanks to the Constance Fund to encourage and promote the art of sculpture (founded in memory of Sigismund C. H. Goetze, by his wife, Constance), a new fountain is planned for Hyde Park. The winning design in an open competition is by Mr. T. B. Huxley Jones. It will be in bronze, and takes the form of two classical figures, and two circular pools with four subsidiary figures at the four points of the compass. The whole conception is very attractive. The new fountain will take the place of the old Dolphin one opposite the Mount Street Gate. The Dolphin will be transferred to Regent's Park. I understand that Mr. Jones's design was chosen unanimously by the committee. He is a Rome Scholar, and among other important works by him is the Livingstone Memorial at the Royal Geographical Society, Knightsbridge.

Books Reviewed

SILBERNE ABENDMAHLSGERÄTE IN SCHWEDEN AUS DEM XIV JAHRHUNDERT: By Dr. Aron Andersson. (Stockholm 1956: Kungl. Vitterhets Historie och Antikvitets Akademien.)

THIS important study is devoted to the series of over one hundred fourteenth-century chalices or patens that have survived in Sweden, most of them still in use in the churches for which they were originally intended. Taking into consideration its size, Sweden has a larger quantity of mediaeval church plate surviving than any other European country. The richness in both quantity and quality of the Swedish church plate is the more remarkable in view of the fact that the Swedish church underwent a Reformation, evidently of less drastic a character than that in England, in the course of which the greater part of the church plate was confiscated and melted. As in England, each church had to surrender its plate with the exception of one single chalice, and what we now see are the single chalices that were then spared. Whereas, however, in England the reformed church decisively rejected the practice of the past and insisted on the replacement of the mediaeval chalice by a communion cup of quite different form, in Sweden the chalice remained in use. Fortunately few of the Swedish parishes could afford to replace their chalices in the course of the ensuing centuries and hence so large a number have been preserved to the present day. It is an extraordinary anomaly that a far larger number of mediaeval chalices should have been preserved in a country which has had a Protestant church since the sixteenth century than in Roman Catholic countries such as France or Bavaria. The majority of the chalices have been repaired in one way or another, usually by having their bowls renewed, and as long as they remain in use, they are subject to certain risks. It is the intention of the author, apart from studying their form, construction and iconography, to provide a complete pictorial record of these chalices. With this aim in view, the book is divided into two parts, the first consisting of a detailed typological and iconographical analysis, the second of a catalogue raisonné, followed by 120 pages of plates, in which each chalice and paten is most lavishly illustrated. In addition to a general view of each piece, there are as many as six or seven views showing details of enamelled plaques or plastic ornament. In the case of the most important pieces, such as the chalice at Ostra Ny, there are twelve illustrations, many of them actual size or near actual size. These excellent photographs give an unrivalled picture of the magnificence of fourteenth-century church plate, of which so little survives elsewhere. The author points out that over half the surviving pieces date from the first half of the fourteenth century, a period when Sweden was enjoying a period of commercial prosperity. Even granting that this was the case, Sweden

can hardly have been richer than most other European countries, and there can be no doubt that France, the Low Countries and parts of Germany originally possessed a stock of ecclesiastical plate that was even richer than what has survived in Sweden. In the illustrations that accompany his text, the author also illustrates those few chalices of non-Swedish origin that can be compared with those of Sweden. The only other single large group of fourteenth-century chalices surviving is that produced in and around Siena, but the chalices belonging to this group, mostly of gilt copper, can hardly be compared for quality with those illustrated in Dr. Andersson's work. The very few English fourteenth-century chalices that remain are extremely plain in design. Yet this does not, of course, mean that richly ornamented chalices were necessarily few and far between in England in the fourteenth century. The surviving chalices owe their preservation either to their having been buried with a high dignitary of the church or to their having belonged to a parish so small and poor that it was unable to afford to replace its chalice either in the fifteenth century or subsequently. In neither circumstance would the original fourteenth-century chalice have been an elaborately ornamented one.

A large number of the Swedish chalices are of great magnificence, enriched with panels of *champlevé* enamel enclosing figures of saints, symbols of evangelists, etc. In one respect only do we get a hint of their provincial origin, namely in the absence of the more sophisticated technique of *basse-taille* enamel. With a single exception, the enamelled enrichment of the Swedish chalices is carried out in the older and less exacting *champlevé* technique. Their outstanding quality raises the problem as to whether these chalices were really made in Sweden. The impression of exceptional quality is perhaps unduly stressed owing to purely accidental circumstances: firstly, the fact that only the finest of the Swedish chalices have survived, for, when the remainder were melted, it is obvious that the best would have been preserved; and secondly the fact that so little survives elsewhere. This applies in particular to France, where the type of enamelled enrichment of which so many examples remain in Sweden, was first developed.

Gothic art of the fourteenth century was to such an extent international that the problem of recognising local variations is an extremely difficult one. Dr. Andersson does not shirk this task, but undertakes a wide survey of fourteenth-century goldsmiths' work in the attempt to discover the sources of the Swedish style. He traces the Swedish type back to a Parisian style that reached Sweden not directly, but via a Teutonic cultural channel. Sweden had in the fourteenth century extensive commercial contacts with the European continent, mostly through the city of Lübeck: and it is to Lübeck that Dr. Andersson attributes an important role in the development of Swedish church plate.

Whether these chalices were actually imported from Lübeck or made in Sweden by immigrant goldsmiths from Lübeck is a question which he wisely leaves open. He is, however, able to cite examples taken from other forms of artistic expression of the influence of the north German Hansa towns on Swedish art in the fourteenth century.

A noticeable feature of the Swedish chalices is the general decline in quality which becomes manifest about the middle of the fourteenth century, a development which is paralleled by the trend of the applied arts as a whole in Sweden. This sudden decline in quality is the most powerful argument in favour of the foreign origin of the finer and earlier chalices. If the Swedes were for economic reasons no longer able to import their church plate from Lübeck, they would have been forced to fall back on the weaker resources of the native masters.

Amongst the numerous excellent features of this book is the chapter on fourteenth-century enamel in Europe which provides a lucid summary of present knowledge of the subject. Dr. Andersson strongly criticizes the view that has attributed to a Viennese workshop nearly all the existing examples of German fourteenth-century *champlevé* enamelled copper. He points out that some of the ornamental details of the famous Klosterneuburg ciborium, which is the cardinal piece of the Austrian group, are to be found on Swedish chalices. The similarity between many of these German enamels is, in fact, to be attributed to the all-pervading influence of Paris, rather than to a common origin.

This work is not only a superb record of the finest single group of fourteenth-century silver-smiths' work in existence, but a valuable contribution to the history of European art in the high middle ages.—J.F.H.

AUGUSTUS JOHN, FIFTY-TWO DRAWINGS: with an Introduction by Lord David Cecil. (London: George Rainbird Ltd., 1957. £10 10s. net. Signed edition, limited to 150 copies, £21.)

THOSE who follow the rise and fall of artistic reputations must have noted, quite dispassionately, that retrospective exhibitions at the Tate Gallery have tended to be more beneficial to living British artists, thus honoured, than similar exhibitions arranged by the Royal Academy in its Diploma Gallery. Splendid as the Augustus John exhibition was, alike for the distinction of the drawings and the evidence of an exuberant vitality undiminished over so many years, the impression it made at Burlington House on an influential élite was nothing like so marked as in the case of Sir Jacob Epstein's retrospective exhibition at the Tate Gallery, which showed just as little concern with fashionable tendencies.

But perhaps some decline in Mr. John's reputation was inevitable with the change of artistic climate which today fosters the introspective or fantastic image, and tends to depreciate his kind of impassioned and heroic humanism. Thirty years ago, when Mr. John became a full member of the Academy, the strength of his position was still unquestioned. Years before that, Professor Tonks had written of his brilliant Slade protégé 'the meteoric flight of John still dazzles London'; and the meteor continued on its glittering, if more predictable, course during the years between the wars. When the intermittent genius of Augustus John is rediscovered by future generations, it may well be his drawings that will take pride of place as the most sensitive expression of his lyrical and romantic temperament.

Meanwhile, it is not without significance that the imposing album of fifty-two drawings under review has been introduced by a man of letters, for Mr. John's *dramatis personae*, no less than Sickert's, have always appealed strongly to literary minds. In a graceful and perceptive essay, Lord David Cecil remarks of the men-folk that people Mr. John's early sheets that they 'tend to be slightly comic figures, clumsy, bearded, shirt-sleeved, a foil to the magnificent goddesses who, with kerchiefed heads and flowing, high-waisted dresses, stand gazing into the distance in reverie or look down pensively at the children who run and leap and wrestle round their feet. Wild and regal, at once lover, mother and priestess, woman dominates Mr. John's scene'.

That, of course, is as true as it is felicitously expressed. But it happens that the artist's early vagrant studies are very thinly represented in this album, and nowhere by his bearded tatterdemalions. It is evident, however, that the composition in flowing pen-line and wash of *The Fishergirls of Equihen*, and a beautifully expressive scribble of the child *Pyramus* (though undated, like the run of Mr. John's work) both belong to this caravan period. Incidentally, the whereabouts and size of the *Pyramus* sketch cannot be traced; but, like some other drawings here, it would appear to have been inflated in reproduction. This apparent indifference to scale in complying with the demands of a large format is only a little less disconcerting to the student than the system whereby he has to refer back continually to the catalogue at the beginning of the book to identify the subjects of the drawings grouped at the end.

Still, it might seem churlish to look so handsome a gift-horse in the mouth. Mr. John's virtues shine out in these pages, revealing, in inspired moments, a power of hand and eye that unites him to the great masters of the past. Observe especially the pencil studies of a boy's head made around 1911, at once so keen in their characterisation and nervously responsive to an ardent sensibility. If one remarks a more studied elegance in some later portrait studies, as in the head of *Jemima Pitman* drawn in brown pencil in 1943, the eloquence is undiminished, the 'thinking likeness' of the sitter still captured in an expressive glance. And if, again, the *bravura* of his head of *Madame Suggia* seems to betray the

over-demonstrative aspect of the artist's virtuosity, he can recover all his power of divination in a searching study of *Schermel Iris* made as lately as 1955.

All things considered, this is a worthy homage to the leonine master of Fordingbridge, and one may be grateful for the promise of a second volume of drawings, now in preparation. Meanwhile, many will share the belief, once stated in *The Observer*, that 'Augustus John is as certain as any man living of a niche in the hall of fame'. But it is extremely hard to think of anyone, alive or dead, who would more loathe spending eternity in the posture which this phrase brings to mind.—N.W.

MANNERISM AND ANTI-MANNERISM IN ITALIAN PAINTING: Two Essays by Walter Friedlaender, 89 pp. and 46 plates. (Columbia University Press. London: Oxford University Press, 32s. net.)

A WELL-KNOWN writer on Italian painting recently confessed, with more than a touch of irony, that his knowledge of German was insufficient for him to understand what was meant by *Manierismus*. The excuse will wash no longer; for here are Professor Friedlaender's two fundamental essays on the subject 'speaking the English language'. This trim, fully illustrated and well produced little volume contains clear English translations of the essays on the anti-classical style and the anti-mannerist style which Professor Friedlaender first published in the *Repertorium für Kunstwissenschaft* in 1925 and *Vorträge der Bibliothek Warburg* in 1929. Certain editorial notes and one passage in the text—an account of the handling of the *Conversion of St. Paul* by various artists, condensed from the same author's *Caravaggio Studies*—have been added, but substantially the essays remain the same as they were in the 'twenties. Despite their great difference in range and comprehensiveness, it may justly be claimed that these short studies make as important a contribution towards the understanding of Mannerism as Wölfflin's *Principles of Art History* made towards the understanding of the Baroque.

The first of these two essays is devoted to the establishment of the mannerist or, to use the author's more precise terminology, the anti-classical style in Florence during the 1520's. After a brief yet searching analysis of Michelangelo's works, amongst which he finds the *Victor* 'the mannerist figure par excellence, with his screw-like upward thrust, his long, stretched out, athlete's leg, his small Lysippian head, and his regular, large scale, somewhat empty features', Professor Friedlaender proceeds to examine the anti-classical style. This, he remarks, 'is not (as in times past people were fond of saying) merely a minor variety of Michelangelo's great art; nor is it merely a misunderstood exaggeration, or a weak and empty flattening of prototypes of the master into a mannered journeyman's or arts-and-crafts manner. It is instead a style which, as part of a movement purely spiritual in origin, from the start turned specifically against a certain superficiality that exuded from an all too balanced and beautiful classic art, and embraced

Michelangelo as its greatest exponent but which in an important area remained independent of him (and only in one of its later currents clung to him in a definite and conscious way)'. He then goes on to discuss Pontormo's major works stressing how this artist's contact with northern Gothic had produced the spark which set off his radical change in style. Next, he turns to Rosso Fiorentino, describing his break with the 'all too balanced Fra Bartolomeo and the all too beautiful and soft Andrea del Sarto'. The third of the artists he claims as creators of the anti-classical style is Parmigianino who, nourished on the works of Correggio, developed a new and original manner, influenced by Rosso, in Rome between 1523 and 1527. Parmigianino's sweeter version of anti-classicism exerted a wide influence throughout northern Italy later in the century; while Rosso's more contorted development of the style found its fullest expression at Fontainebleau whence writhing manneristic forms spread through France, the Low Countries and even to England.

Having dropped his story of *cinquecento* art in the early 1530's, Professor Friedlaender takes it up again in the last two decades of the century by which time Mannerism had deteriorated into a tired and out-worn convention, the reaction had begun to set in and a new anti-mannerist art was emerging. 'The aggressive purpose of the new movement', he says, 'was to cut loose from the degeneration of form just as much as from the degeneration of the spiritual into the playful and allegorical. A healthy down-to-earth spirit came into existence, paralleling a vigorous treatment of form achieved through purposeful work and a renewed contact with living reality. If a certain prosiness was to be the price of rationality, it was not shunned.' To illustrate the spirit of this anti-mannerist reaction Professor Friedlaender compares the way in which various artists handled the same themes, contrasting Lodovico Carracci's *Madonna degli Scalzi* with Vasari's complicated *Immaculate Conception*; showing how *The Baptism* was treated by Orazio Samacchini, Jacopino del Conte and Santi di Tito; and how the *Conversion of St. Paul* was depicted by Raphael, Michelangelo, Francesco Salviati, Ercole Procaccini, Denis Calvaert, Lodovico Carracci and finally Caravaggio.

Although these essays first appeared in the 1920's, they retain their fundamental importance for students of *cinquecento* and baroque painting. One may, however, guess that if Dr. Friedlaender had written them more recently some alterations would have been made. Beccafumi, for instance, whom he dismisses in a foot-note, appears to the modern student of Mannerism as a figure of far greater significance, anticipating Pontormo by several years and spreading his influence through the medium of *chiaroscuro* prints. Nowadays it is widely thought that Primaticcio played as important a part as Rosso in the formation of the Fontainebleau style. Moreover, we are now inclined to place greater emphasis on the works of such mid-century mannerists as Niccolò dell'Abate, Pellegrino Tibaldi and Bartolomeo Spranger whose chic neuroticism makes so direct and, some will say, so fatal an appeal to the present generation. Such

modifications would not, however, alter the general import of this book which is essential reading for all who wish to understand the significance of the Mannerist style not in painting only, but in sculpture, architecture, and the minor arts.—H.H.

A VICTORIAN CANVAS. THE MEMOIRS OF W. P. FRITH, R.A.
 Edited by Neville Wallis. (London: Geoffrey Bles. 25s. net).

THIS boiled-down version of Frith's diffuse and rambling memoirs published in 1887-8 provides a very readable and fascinating book. It is fascinating mainly for two reasons: the glimpses, all too few, that it affords of eminent artists, notably Constable and Turner, of an older generation, and the psychological curiosity of this writer's own personality.

Never was a painter who won a vast reputation in his own age, and with Victorian arts and crafts in general has lately come into favour again, more completely philistine in temperament, more utterly indifferent, or actively hostile to all the really significant and revolutionary movements in contemporary art. Frith was, and he made no secret of it, entirely complacent as to the worth of his own performance: he never read any criticism, and had he done so, unless it were eulogy, would certainly have regarded it as malicious and brushed it impatiently aside. His lack of perception and imperviousness to ideas, his total indifference to all problems of aesthetics co-existed with some at least of the attributes of an artist. As Mr. Neville Wallis observes, in Frith's pictures of contemporary life (the part of his output with the greatest 'survival value') 'his groups are marshalled at intervals with almost mathematical certainty', and amid all his pictorial journalism there is a 'running lyric vein'. Mr. Wallis's contention that Frith had 'a sure grasp of form' and 'a passion for reconciling minute detail with a broad canvas' is much more debatable. There are passages of remarkable virtuosity in 'Derby Day', and in his other celebrated scenes from contemporary life, but the interest is concentrated on detail (the painter had phenomenal powers of observation) and the design as a whole fails to cohere. All the same, Frith is due for re-appraisal, and it may be conceded that no other Victorian artist was gifted with such extraordinary manual dexterity. The book is admirably reproduced and illustrated with about a score of Frith's best pictures.—R.E.

ANTONELLO DA MESSINA: By Stefano Bottari. (London: George Rainbird Ltd. £8 8s. net.)

ANTONELLO is indisputably among the greatest of Italian artists, judged on the basis of the values by which we now set the highest store. Neapolitan art as known to him in the studio of his master Colantonio represented an extraordinary complex of influences—Burgundian, Provençal, Spanish and French elements being inextricably intermingled. This mixed and not conspicuously distinguished inherited style was in Naples largely superseded while Antonello was working there, and he must be assumed to

have been mainly responsible. But, as Signor Stefano Bottari points out in a brief but informative foreword to this volume, in recent times scholars have come to recognise that the chief formative influence on the great Sicilian was the art of Flanders mediated through Petrus Christus who was in Milan during Antonello's stay there. This influence he so absorbed and sublimated that the naïve and derivative art of the Fleming is transformed by Antonello's own personal vision and sensibility, even in such a picture as the Siracusa Annunciation (c. 1474), where he adheres most closely to a model provided by Christus or by a lost Van Eyck. If the design and some of the motives in pictures of the first importance, such as the St. Jerome in the National Gallery, derive from Christus this indebtedness should not be exaggerated. It is rather to Piero that we should look as the source of inspiration for the lighting by which Antonello's Flemish borrowings are transfigured and for the broad simplification of form that partly results from the impact of this lighting. Moreover from contemporary Venetian painting the master took what he needed and provided it with a stimulus by way of reciprocity.

The tracing of influences and analogies must not be allowed to diminish Antonello's stature. He was a truly great and original artist with extraordinary powers of monumental design and of luminous spatial construction. His profoundly moving designs are the expression of a deeply religious spirit which qualified him properly to interpret the noblest and most tragic themes. That Antonello was also among the greatest of portrait painters, we are forcibly reminded by the splendid group reproduced here—from which Signor Bottari justly singles out the wonderful portrait of a man in the Museo Civico, Turin, for appreciative analysis.

The volume contains half a dozen fine monochrome illustrations and 45 plates in colour. Among the latter there are a few which may be pronounced relative failures, but a large majority are well up to present standards in colour reproduction, and several are conspicuously good. Clearly this book is primarily intended for the happy possessors of a fairly deep purse.—R.E.

MARC CHAGALL: By Walter Erben. Translated by Michael Bullock. 12 Colour Plates, 64 Black and White. (London: Thames & Hudson. 50s. net.)

THIS new book on Marc Chagall is written by a man who is evidently himself an artist, sensitive in his research, a devotee to Chagall's work, having a personal relation with each picture, many of which he describes with lively sympathy. The book's first line is a world in itself, that Chagall paints 'with a star instead of a brush' and the immediate truth revealed in this impossible act is a key which opens many doors. Chagall once said 'It is a good thing to open doors, what else am I trying to do? They are all tiny efforts, yours and mine. But together—and other people's efforts with them—they add up to something; we can't hope for more than that'. Chagall always had an endearing humility felt by this writer 35 years ago when, although he

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had already painted many of his now so famous pictures, he was comparatively unknown, and pleased by the sympathy of a very young man, he may have said to me in token of my interest 'Vous êtes trop gentil' as near the age of 70 he did to the writer of this book. It is interesting to have met him in the Paris of 1923 still in the days when he could have quoted his own words, 'on the edges of my table reproductions of Cézanne and El Greco, the remains of a herring I cut in two, the head for to-day, the tail for to-morrow—and (thank God) a few crusts of bread lie side by side'; and now to find him through Mr. Erben's book with his château and park in the South of France, but with his greater ease of living still holding the same devotion to his ideal; 'et la peinture n'est rien d'autre qu'une façon d'aimer' . . . 'Everything may change in our demoralized world except the heart, man's love and his striving to know the divine' . . . 'My life is work, the interest people take in my pictures always amazes me'.

The book, with its many references to other artists, both painters and poets, and with its understanding approach, makes a good introduction to Chagall's work and to his life as a human being; and brings out that very special quality he has of perpetual wonder.—H.S.E.

ITALIAN STAINED GLASS WINDOWS:

By G. Marchini. (London: Thames and Hudson £8 8s. net.)

WELL-INFORMED travellers and students of art, when visiting York and Gloucester, Chartres and Bourges, do not need to be reminded that the stained glass windows are one of the chief glories of the Gothic cathedral. But in Italy it is different. The overwhelming preponderance of mosaics, wall and panel paintings, of marble panelling, and of sculpture is apt to diminish the impact of any stained glass that has survived. It is probable that the average visitor to S. Maria del Fiore in Florence leaves the cathedral without being appreciably aware that the glass windows are of more than cursory interest, or that they were designed by Ghiberti, Donatello, Uccello, and Andrea del Castagno. Duccio designed stained glass in Siena Cathedral, Simone Martini some windows in the lower basilica of San Francesco at Assisi, Lorenzo Maitani, Taddeo Gaddi, Filippino Lippi, Baldovinetti, Ghirlandaio, Vincenzo Foppa, and many other lesser artists all turned their attention at some time to stained glass decoration. In contrast with the anonymity of the glass in France and England, superb though it may be, in Italy we know it to be the expression of some of the greatest masters of mediaeval and early Renaissance art.

Consequently the publishers are to be congratulated on all sorts of levels for issuing this handsome picture-book. Not only is the literature on Italian stained glass scanty, but this is the first time that a general survey has been attempted. The plates are of considerable interest to any student of art, and in particular the inclusion of colour transparencies is a noteworthy innovation. The latter come remarkably close to the original. In addition, the author has inserted a series of sketches and plans showing the position of the windows in each case. The sketches are

done with charm and add much to the visual effect of the book.

As an accompaniment to the plates Dr. Marchini has written an admirable introduction ranging from the German masters working at San Francesco, Assisi, in the thirteenth century to Guglielmo de Marcillat's windows in the Cathedral at Arezzo constructed in the early sixteenth century. The general survey is underpinned by an impressive sequence of notes which serve to make the book not only an introduction to a little known field but also a valuable source of reference. One of the many excellences of Dr. Marchini's approach to the subject is his awareness of 'the necessity to broaden the field of vision generally, to include the whole of Europe, which it would be useful to do in the case of every branch of Italian art, especially in the Middle Ages, and which does not often happen'. Throughout the book the reader is aware of this breadth of vision: it makes the detail of the author's researches all the more telling. At the same time, over and above the scholarly analysis, the vision is not merely cerebral; Dr. Marchini works through his senses as well as with his mind. It is not without interest to quote his description of Ghiberti's central window with a representation of the *Assumption of the Virgin*, mounted in the Cathedral at Florence in 1405: 'The Virgin in the centre, surrounded by angels lifting her gleaming mandorla and singing and playing, are closely bound up together into an organic whole. The fluid rhythms passing from one figure to another, distracting the eye with their suggestive emphasis on fluttering draperies and wings, are intended as decorative effect but at the same time briefly define the spatial relationships. The colour is no longer split up, jarring the forms into a continuous blaze, but spreads in uninterrupted masses, modulated only by the bold modelling, and concentrates on subtly underlining the lyrical quality of the subject'. It may be seen, particularly in the first sentence, that the translation does not always do justice to Marchini's nervous prose, but the text nonetheless is full of felicities.—J.B.

PRE-COLUMBIAN ART (ROBERT WOODS BLISS COLLECTION): Text and critical analysis by S. K. Lothrop, W. F. Foshag, Joy Mahler. 270 illustrations. (London: Phaidon Press. £7 7s. net.)

OF the Phaidon Press books, noted for their fine production, this surely is the most sumptuous; and for a comprehensive view of South American art over a period of some 2000 years before the arrival of Columbus, is enough to satisfy the most demanding.

Here is at last a use for colour photography which brings home the essential vitality of the objects photographed, and so remarkably are they produced that the observer can almost pick the objects from the page; a jadeite celt or spear, obsidian artifacts, rock quartz figures; porphyry, stone and pottery; gold, onyx and marble; and fabrics of tapestry so clear that every thread is visible.

The book contains a whole museum between its covers with the heightened interest that all this has been made available by the devoted

enterprise during 45 years of two people, Mr. and Mrs. Bliss, already familiar to us through their gift of Dumbarton Oaks to the University of Harvard. In these illustrations and in the text which precedes them the reader may glimpse the fantastic background of the land which Christopher Columbus so accidentally opened up; then immeasurably rich in all these things of which it is now denuded. Mr. Bliss in his introduction writes that he has found no object of his collection in its country of origin, and when we consider the Spanish loot of the sixteenth century and subsequent dispersal down to the 1860's, at which time even the Bank of England was melting Chiriqui jewellery to the value of £10,000 annually, the varied contents of this book become all the more impressive.

The book tells us many things—how steel was cut by string—how in Columbia over 1000 years ago the natives invented a copper-gold alloy and further learnt to remove the copper from its surface, and still further to temper it almost to the hardness of bronze—how in those early days the lapidary working with the most primitive of tools was able to produce objects of the highest quality—how for Peruvian textiles the wool and cotton were spun so fine that they cannot be reproduced to-day by mechanical spinning apparatus; how their dyeing would show no sign of fading even after 500 years; and how they knew already nearly all our modern techniques in weaving, and indeed many which we cannot arrive at; and how these activities go back to 2,500 B.C.

This is a book which must prove of interest not only to historians and archaeologists, but to all artists; for in it we may find clearly portrayed the inevitable drive in man to create works of art in the making of things to serve his daily needs; a diorite club head becomes a flower, a sphere of force; conch shells are shaped to an exquisite rhythm and balance; knives, spears and breast supports are turned and polished to the beauty of a pool; there is a page showing ear spools and labrets cut in obsidian so finely that they are as thin glass and with such swift precision that they rival the parts of a modern machine. There is a wonderful series of frescoed brownware pottery which must be amongst the most beautiful of its kind; and polychrome jars to give ideas of colour even to a Paul Klee; slate-ware bowls so perfect in shape that the hands at once must cup them; a porphyry coiled rattlesnake—here is sculpture pure and simple—and when you turn it up instead of a rough base uncut, there is a series of incised curves with the beauty of a tropical shell (how pleased Mr. Ruskin would have been).

The cruelty and crudeness of these peoples is often to be seen as well as their human kindness; small figures in basalt, eagles' heads in onyx, Aztec gods dressed in flayed human skin, skulls and masks. In all these things there is a basic sculptural sense and an awareness of the material used, so often lost in our present day work. It is a grim period, in which I do not find much humour. The goddess Tlozolteotl giving birth perhaps to Centeotl the maize god would meet Michelangelo's definition of what sculpture should be.

There are 23 pages of coloured plates devoted to tapestry and weaving from the third century B.C. to the Spanish Conquest, representing at least seven major styles. These need to be seen not written about; they are so beautiful and so distinguished that they make a lesson in humility to us with all our wide horizon.—H.S.E.

CAPABILITY BROWN: By Dorothy Stroud. Revised edition. (London: Country Life, 1957. £3 3s. net. 228 pp., including 122 illustrations.)

THE transformation, between about 1715 and 1830, of wide stretches of English countryside, some of it swampy and nearly all of it rough and unkempt, into gracious and even stately parks, is one of the most considerable achievements of English art. It is, moreover, one which can easily be underestimated, because the parks of the best landscape gardeners are so well contrived and so free from affectation that, on maturing, they have sometimes been mistaken for Nature herself, so that, metaphorically speaking, 'the finger of taste' has been amputated. The truth is, however, that the English landscape is far more consciously man-made than many people realise.

There had, of course, been parks in England long before the days of the Hanoverians. Under Elizabeth I and James I, in particular, large tracts of land were enclosed by the Crown and the nobility for field sports, especially deer-stalking. But these parks, surrounded by rough palisades, were nothing but 'rude nature', and were quite distinct from the gardens, which were walled in on all sides. The special achievement of the Georgian landscape-gardeners was to abolish altogether the notion of enclosure, as applied to the area around the house: and although the periphery of the park remained enclosed for practical reasons, great pains were taken to contrive that even this distant wall or fence should be invisible from the house.

The pioneer of English landscape-gardening—in which branch of art England led the world—was William Kent. But the central figure was Lancelot Brown, universally known by his delightful *soubriquet* of 'Capability'. Capable he certainly was, to an astonishing degree. Born in 1716 in remote Northumberland, and starting life as a humble kitchen-gardener, he rose to be not merely the nation's leading gardener by the time he was forty, but an architect, too, with a substantial country house practice, and the friend of half the aristocracy. At sixty he was perhaps the most sought-after man in England. 'I long to see you, and that you should see my poor country in its best', writes Mr. William Constable from Burton Constable in the East Riding in 1772: 'I beg leave most sincerely to assure you that none of your many and great friends will more gratefully acknowledge the favour of your company'. 'I am encouraged to hope', writes Lord Lisburne from Mamhead in Devon, a few months later, 'that notwithstanding the distance you may find opportunity to come here as I should be glad to make what improvements the scene is capable of under the Direction of a Genius whose Taste is so superior and unrivalled'. 'I don't know that Croome ever stood more in need of your

BOOKS AND THE BELGRAVE LIBRARY

In response to requests from readers, especially in some of the remoter parts of the world, any book reviewed on these pages, or shown under 'Books Received', can be obtained by post from The Belgrave Library, 22 Armoury Way, London, S.W.18

English Glass for the Collector 1660-1860

G. BERNARD HUGHES

Collectors are turning more and more to the fascinating opportunities offered by old glass. This book is intended to help them, both in their search and in an appraisal of their finds. No other field offers collectable pieces in such a wide range of period, of use, and of price. The author gives full value to the more familiar specimens, but he writes with equal clarity and good sense on less familiar subjects. All collectors tend to become enthusiasts. Mr. Hughes brings the clarity of technical fact and accurate historical background to support that enthusiasm.

Illustrated

32s. 6d. net

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assistance, or that the master ever wished it more ardently. He is very truly your sincere friend': this from Lord Coventry in 1766. And in 1772 comes another letter from Croome with a cordial invitation for Christmas.

Despite occasional references to his autocratic manner (Miss Stroud recounts a story that, when George III heard of his death in 1783, he remarked to Brown's assistant Michael Milliken, with a twinkle, 'Ah, Milliken, now you and I can do as we like'), he was clearly a delightful character. But perhaps the secret of his success was that he was also at once an artist, a practical man of affairs, and a tremendous worker. Often, as at Croome, his first undertaking was drainage: though a great innovator, he was eminently practical. It was the same with his houses. These are not on the same artistic level as his parks, but they, too, 'work'. Nor was Brown so destructive as his critics have sometimes asserted. He did, it is true, sweep away some fine parterres which later generations would willingly have retained, but existing trees he often kept, including even a number of straight avenues when of outstanding quality, while many of his parks were laid out on virgin terrain.

Miss Dorothy Stroud's book first appeared in 1950. It is a measure both of its quality and of the widespread interest now taken in landscape gardening that a new edition should be needed. The increase in price from two guineas to three is, I am afraid, a reflection on the higher costs of publishing rather than of much in the way of enlargement, for, despite the assertion on the dust cover that 'much interesting material' has been added, the new matter is in fact contained in an appendix of only five and a half pages. Elsewhere a number of corrections have been made, notably regarding the designer of the Syon boathouse, but a few small errors remain: Ickworth, for instance, an oval house, is still described as circular; the Temple of the Winds in Moor Park is still described in the present, though it was demolished about 1936; the caption to plate 86 (a) should read Glyme, not Evenlode, and to plate 114(b) Gratitude, not Liberty; and so on. Unfortunately, too, there are still no references to the plates in the text.

The new material derives principally from a collection of letters belonging to Mr. G. R. M. Pakenham, one of Brown's descendants. All the three letters quoted above came from this collection, so does one document of more importance, the draft of a letter of 1775 in which he writes both intelligently and sensitively about the rôle of trees in a landscape garden. But those who have the first edition of this book will hardly need to buy it again: for those who have not, the new chance of acquiring it should not be missed, for this (with Mr. Christopher Hussey's splendid introductory essay) is the only book on Brown, and if one is interested in parks—not, of course, in flower-gardens—it is indispensable.—A. C.-T.

BOOK PRODUCTION NOTES

By Ruari McLean

THE Sandars Lectures in Bibliography at Cambridge have resulted in some notable books: for example Stanley Morison's *The English*

Newspaper (1932) and H. S. Bennett's *English Books and Readers 1475-1557* (1952). The 1957 lectures, by the distinguished Connecticut Walpole collector W. S. Lewis, have been reprinted as *Horace Walpole's Library*, (Cambridge University Press, 45s.). Although at first sight a narrow subject, it is not so narrow after all: Lewis's claim for Walpole is that 'he is a delightful writer, a major influence in the taste of his own and immediately succeeding generations, and perhaps the chief source of our knowledge of the eighteenth century'. The three lectures are on (a) the books themselves, (b) Walpole's use of them and (c) the dispersal of the library. For years Mr. Lewis has been engaged in reassembling Walpole's library at Farmington, a process made possible by the survival of Walpole's careful catalogue which showed the original position of nearly every book on every shelf, and which has led to some extraordinary coincidences and triumphs which will touch the imagination even of those who do not treat books as living things.

It is almost superfluous to add that the book itself is most handsomely produced by the Cambridge University Press, in a page size of 9½ in. × 6 in., with ten collotype plates.

The relative merits of photo-litho-offset as against photogravure for reproducing paintings and drawings are a perennial source of disagreement among book producers; and time and again it is shown that there is no final answer to the question, since all depends on the skill of the printer. Examples of outstanding work in either process are rare and always instructive. A recent example of excellent photo-litho-offset is provided by Werner Hofmann's *Caricature*, published by John Calder at the remarkably low price of 36s., since the book measures 11 in. × 9 in. and contains 150 pages, with 80 monochrome plates. The problem was to find a single process which would reproduce paintings, engravings on copper and wood, drawings in every kind of line and wash, and photographs of sculpture. The purely line subjects—for example the Beardsley drawing in Plate 65—have rather surprisingly had a screen superimposed, and there is some thickening-up in consequence: but as a whole the reproductions are completely satisfactory and demonstrate photo-litho at its very best. The printing is by Rosenbaum of Vienna.

Photogravure can be surprisingly successful in reproducing fine lines, but is perhaps at its best in reproducing painting. A recent example is *Sieneese Painting* by Enzo Carli, published by Rainbird at 8 guineas—a firm with which the present writer is associated, but since the book has been entirely planned, designed and printed abroad he may be permitted to mention it. It contains 137 photogravure plates, of which 62 are in colour, printed by Braun et Cie of Paris, among the most distinguished gravure printers on the Continent. The colour plates, printed also in gold, have a richness, and depth of colour, which it is doubtful if any other process could achieve; but it is so rarely achieved even by photogravure that the credit should go less to the process than to the printers who know how to use it.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later)

Antique Tin and Tole Ware. Its History and Romance: by Mary Earle Gould, with a foreword by R. W. G. Vail. Rutland, Vermont, U.S.A.: Charles E. Tuttle Company. \$8.75.

Edvard Munch. Woman and Eros. Graphic Art and Paintings: by Arve Moen. London: George Allan & Unwin. 75s. net. Oslo: Forlaget Norsk (Kunstrepoduksjon).

Arshile Gorky: by Ethel K. Schwabacher. With a Preface by Lloyd Goodrich and an Introduction by Meyer Schapiro. New York and London: The Macmillan Company. 59s. 6d. net.

Gauguin (Second Collection). The Faber Gallery: with an introduction and notes by Pierre Courthion. London: Faber and Faber. 15s. net.

The Horse in Art: by David Livingstone-Learmonth. London: Studio Publications. 42s. net.

Art and Reality: by Joyce Cary. (The Clark Lectures 1956). London: Cambridge University Press. 42s. net.

The Buildings of England. North Somerset and Bristol: by Nikolaus Pevsner. Harmondsworth, Middlesex: Penguin Books. 10s. 6d. net.

Konsthåndverker Christian Precht. Ett bidrag till den svenske rokokons historia: by Gustaf Munthe. With a summary in English. Stockholm: Natur och Kultur (Torsgatan 31). 24.50 Kr.

The Marriage of the Medieval and the Modern in Aubusson Tapestry Design. A Symposium: with 70 art illustrations, edited by Heinz Edgar Kiewe. Oxford: Art Needlework Industries Ltd. (7 St. Michael's Mansions, Ship Street). 16s. 6d. net.

Historic Houses and Castles in Great Britain and Northern Ireland: Over 400 houses and gardens open to the Public. 150 illustrations. London: Index Publishers Ltd. (69 Victoria Street, S.W.1). 3s. net.

Museums and Galleries in Great Britain and Northern Ireland: Over 750 Collections with 150 illustrations. London: Index Publishers Ltd. 2s. 6d. net.

Nudes of Jean Straker. (In English, German and French). London: Charles Skilton Ltd. (50 Alexandra Road, S.W.19). 42s. net.

Roman Lettering. A Book of Alphabets and Inscriptions. Victoria and Albert Museum. London: Her Majesty's Stationery Office. 4s. net (by post 4s. 4d.).

To appear shortly:

James Ensor: by Paul Haesaerts, the first volume in a new series '*Les Maîtres de l'Art belge*'. Paris-Bruxelles: Éditions Elsevier.



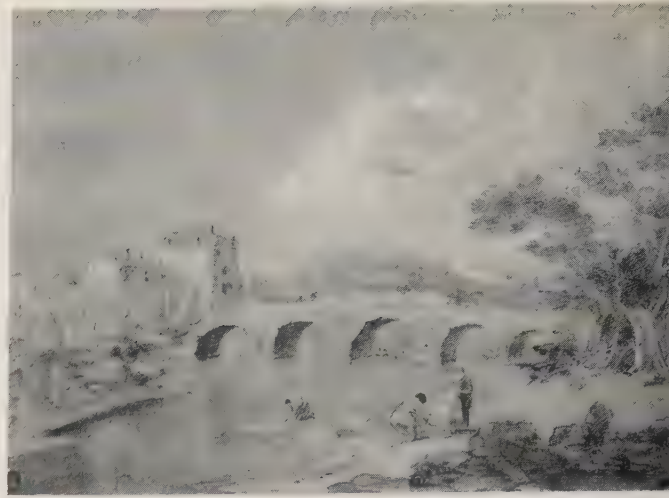
1. 'A Woody Road Scene.' By J. van Ruysdael, on panel 40 x 60 in. £1,155 (Christie's). 2. Gold-mounted Derbyshire spar vase and plinth, 5½ in. high, c. 1820, the body applied with busts of Louis XIV and Marie Theresa. £520 (Christie's). 3. One of a pair of Meissen prancing horses, 9½ in. high, by J. J. Kaendler. £580 (Sotheby's). 4. 'The Nativity.' By Sano di Pietro, on panel 20¾ in. x 16 in. £2,600 (Sotheby's). 5. 'L'Umana Fragilità.' By Salvator Rosa, 78 x 52 in. £3,360 (Christie's). 6. A Louis XV 3 ft. 5 in. wide parquetry commode of transition period. £660 (Sotheby's). 7. Louis XV parquetry regulator clock, 7 ft. 3 in. high, stamped 'A. Dubois' £787 (Christie's).

International Saleroom





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International Saleroom

8. 'The Thames from Battersea Bridge.' By James McNeill Whistler, 16 × 24½ in. Dollars 4,500 (£1,607) (Parke-Bernet). 9. 'The Bridge of Augustus, at Rimini', by Richard Wilson, on blue prepared paper in pencil heightened with white, 10½ × 16½ in. £504 (Christie's). 10. The Tompion month longcase clock, No. 336, signed in two places, 8 ft. 2 in. high. This has now entered an important Portuguese private Collection. £1,800 (Sotheby's). 11. This rare Fulda Italian Comedy figure of Harlequin dancing is 5½ in. high and bears the Fürstlich Fuldäisch mark in blue. £625 (Sotheby's). 12. A heavy (109 oz.) George II engraved salver, by Joseph Sanders, 1737. £1,020 (Sotheby's). 13. A 9 in. high engraved silver fluted sugar urn, by Paul Revere (Boston, Mass., 1735-1818). Dollars 5,400 (£1,928) (Parke-Bernet). 14. A 5½ in. high Charles II porringer and cover, 1681, and a 10½ in. diameter Commonwealth chased circular dish, 1658. £270 and £240 respectively (Christie's).



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1. 'View of San Remo', 19½ x 29½ in. By A. Joli. Selling (Christie's) May 2nd. 2. Selling on April 18th (Sotheby's): a 9 in. high silver-gilt table clock by D. Quare, London. 3. The Order and Collar of the Most Noble Order of the Thistle (see p. 191 for full details). Selling (Sotheby's) on 15th May. 4. Frontispiece from William Blake's 'Europe', 1794. This, and 'Visions of the Daughters of Albion', 1793, and the only copy in private ownership of the 'Song of Los', 1795, bound in the same volume, will be sold (Sotheby's) on May 19th, from the collection of the late Mrs. William Emerson, Cambridge, Mass. 5. An important diamond necklace, to be offered (Christie's) in a sale in early May. 6. One of a pair of Louis XVI marquetry encoignures, selling (Christie's) on April 24th.

Forthcoming Sales



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The Connoisseur's Diary

The 'Mystery' of Islamic Pottery : Death of Charles Beard : Order of the Thistle : Adam Elsheimer

ONE of the aims of the exhibition of Early Islamic Pottery from the collection of Sir Eldred Hitchcock, which opens at Messrs. Bluett & Sons (48 Davies Street, London, W.1) on the 23rd April and closes on 10th May, is to stimulate an interest in Islamic pottery. This interest is not extensive at the moment. It should be. Many connoisseurs do not even know what Islamic pottery can look like. Such is its complexity that collectors of it differ radically in their opinions of the precise provenance of individual pieces. Islamic pottery is still largely speculative and wrapped in mystery.

Yet in its great period, between the ninth and thirteenth centuries, the qualities of this splendid, glazed and painted pottery displayed technical features undreamt of by earlier potters of the Near East. In this best Islamic period, moreover, pottery as an art hardly existed in Christian Europe. The Italian painted maiolica of the Renaissance, with its many derivatives, can trace its technical descent through Moorish Spain right back to the wares of ninth-century Mesopotamia. In fact, as a formative influence on Europe the pottery of the Near East stands second only to that of China.

Messrs. Bluett's ambitious exhibition includes more than twenty pieces from the seventy-nine items from the Hitchcock Collection which have recently been on loan to the City Art Gallery, Bristol. The subject of one of the four colour-plates in Mr. Arthur Lane's book on Islamic Pottery is also among the exhibits in the Bluett exhibition. A number of the exhibits are, for

example, from, or probably from, the area of Nishapur, in Eastern Persia, and are of ninth/tenth-century date. They are particularly distinguishable by their attractive glazes, buffs and grey clays forming the ground for painting in thick slip colours of brown-black, green, carnelian red, and a characteristic bright mustard-yellow. This exhibition certainly will be as instructive as it will be of unusual interest.

'Doc'

THESE columns are not usually given to obituary notices, which are invariably long out of date on publication. Yet in the sudden death in London last month of Charles Rely Beard, who was born in Coventry in 1891, *The Connoisseur* loses one of its oldest, most respected and distinguished contributors. The international art world will also no longer see a truly remarkable personage.

Readers of *The Connoisseur* will particularly remember Beard as their former heraldic adviser. He was endowed with altogether remarkable powers of research and with an uncanny ability to unearth obtruse facts from the most unlikely places. His articles in *The Connoisseur* on arms and armour, upon which he was an international authority, and particularly his discoveries in connection with the Greenwich School of Armouries, are landmarks in the history of this magazine.

In recent years Charles Beard was closely engaged in advising in the production of historical films: and nobody, especially Mr. Walt Disney on the California sets, affectionately called him by any other name than that of 'Doc'. Beard spoke as he wrote: in a clear, stimulating and completely fascinating way. My colleague, Gordon Roe, also recalls for me Beard's devastating 'Too Good to be True' article (*Connoisseur*, April, 1932) which was taken up

by the national press and was the subject of a special display poster by the old *Morning Post*. Our deepest sympathy in the passing of Charles Beard, the genius, goes to his wife, the former Isabella Wackerbarth, who survives him.

Elsheimer Research

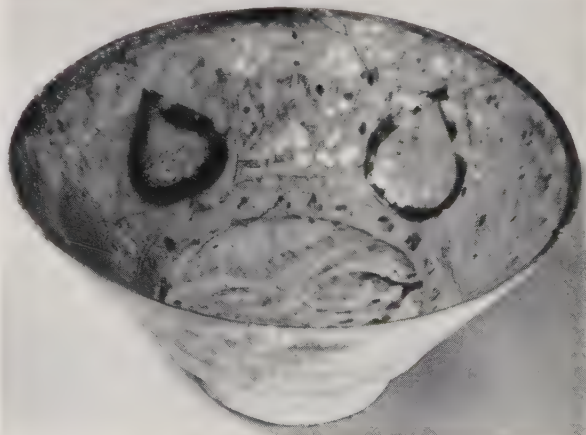
AS can be seen from the appearance of *Landscape with Diogenes*, by Adam Elsheimer (1578-1610) at the forthcoming Hallsborough Gallery Exhibition (see pp. 175-177), there are indications of a certain awakening of interest in the works of this rare German master. Elsheimer, in his comparatively short life, was a man who was on terms of close friendship with such men as Paul Bril and Rubens, and the Dutch painters Pierre Lastman and Jacob Pinas, who later became Rembrandt's teachers. And on hearing of Elsheimer's death Rubens is known to have expressed the opinion that 'there never was an artist in the field of small figures, landscapes and many other subjects who equalled him'.

In England there are comparatively few examples of Elsheimer's work which the student can study. A few which come to mind are: the little 'Tobias' in the collection of Lady Martin (exhibited (No. 40) in the 'Artists in Seventeenth-Century Rome' Exhibition in London in 1955; see plate 3, *The Connoisseur*, July, 1955); *Tobias and the Angel* and *The Shipwreck of St. Paul* in the National Gallery; the *St. Christopher* in the Royal Collection; *Susannah and the Elders* in the Dulwich Gallery; and *Latona Transforming the Peasants* at the Fitzwilliam.

As more than one art-historian is now engaged upon research into Elsheimer's life and work, and especially into the 'Tobias' subjects, I shall be glad to pass on any information which readers may be able to supply, particularly details of original Elsheimer subjects, or copies of them, in private possession.



Two pieces of Islamic Pottery which will be exhibited by Messrs. Bluett of London at their forthcoming exhibition. (Left). A 7½ inch high jug with offset foot-ring, white body and deep aubergine glaze: Persian (Rayy), late twelfth or early thirteenth century. (Right). A 9¾ inch high bowl, with white body and a transparent glaze, painted in brownish lustre, blue and turquoise: North Mesopotamian (Rakka) of the same date as the jug at left.



Lot 90: 'The Thistle'

THERE will almost certainly be spirited bidding at Sotheby's art auction rooms, London, on 15th May. On that day, in an important jewel sale, a descendant of Thomas, 4th Earl of Ailesbury, K.T., has offered for sale (Lot 90) the Earl's *Collar of the Most Ancient and Most Noble Order of the Thistle* (see page 189) together with the *St. Andrew*, given to him, when he was Thomas Brudenell-Bruce (1729-1814), Lord of the Bedchamber, by King George III, following his appointment as a Knight of the Thistle in 1786. Both are contained in a velvet-covered late Stuart case.

The gift, always known in the family as 'King James's Regalia', is recorded in the Inventory of the Ailesbury heirlooms made subsequent to the death (in 1856) of the 4th Earl's son Charles, created Marquess of Ailesbury in 1821: 'The Collar and pendent figure of St. Andrew of the Order of the Thistle, which was given to Thomas, Earl of Ailesbury, and was the property of King James II.'

Charles, 1st Marquess of Ailesbury, aged 41 at his father's death and himself a Knight of the Thistle in 1819, also records the gift in a memorandum of 1841: 'The Collar of the Order of the Thistle left at Messrs. Hoares... I conceive it to belong to my Family, and that there will be no necessity for its being returned to the Sovereign after my decease.'

The Most Ancient and Most Noble Order of the Thistle was instituted by King James II, as a 'mark of Royal Favour and Esteem of that of his ancient Kingdom', on 29th May 1687, a time when such a gesture to the nobility of Scotland might well secure a deeper loyalty to his service and to his ideals. He nominated eight Knights of his own choosing out of the prescribed twelve on the 6th June following, and no further additions were made to the Order until 31st December, 1703, at which date of the original Knights only two, the Duke of Hamilton and the Duke of Gordon were recognized as such. The others, except for the Earls of Perth and of Melfort who were 'passed over', were dead.

The Statutes of the Order laid down that the Collar should consist 'of thistles and sprigs of rue going betwixt' and that the *St. Andrew*, which was to hang from it, should be 'enamelled with his gown green and the surcoat purple having before him the cross of his martyrdom enamelled white, or if of diamonds, consisting of 13 just, the cross and feet of St. Andrew resting upon a ground of green'. Queen Anne, in her revised Statutes on the restoration of the Order in 1703, added to the insignia a *Medal*, all gold, 'to be worn as the Jewel when that is not worn'. Her Statutes, with two important changes, were confirmed by George I on 17th February, 1715. The changes were: firstly, that the *St. Andrew* should be set within rays of glory; and secondly, that his image should be enlarged to a height of 2½ inches.

There is a new interest in Europe in the work of Adam Elsheimer (1578-1610), about which art-historians now seek further information. Readers will recall this little 'Tobias', from the Lady Martin Collection, being exhibited at Messrs. Wildenstein's, London, in 1955.

A Princess's Painting

TO most people, perhaps even to most students of art, modern Turkish painting is a rather *recherché* subject. Ten years ago, however, some curiosity was aroused by a fascinating little collection of contemporary Turkish paintings, mainly by young artists who had studied at the Istanbul Academy of Fine Arts, which was brought to 43, Belgrave Square, London, by the Arts Council. At last year's Edinburgh Festival, the Scottish Committee of the Arts Council gathered a similar collection in its northern gallery, which again revealed the impact of Western Post-Impressionist painting, as well as the influence of Byzantine art, on the rising, impressionable Turkish school.

In the Edinburgh exhibition one noticed with pleasure the brilliant work of the Turkish Princess Fahr-el-Nissa Zeid, who has exhibited with distinction in several London galleries, and abroad in Paris, Brussels, and New York. From an impressionist manner, her style developed into a fractional type of abstraction in which familiar imagery gradually disappeared. The Princess's latest work might be described as cosmic visions, remarkable for their radiance of colour, and an inventiveness very much in tune with the present international trend of abstraction.

The Princess Zeid, who is married to the Iraqi Ambassador in London—uncle of the King of Iraq—gave a delightful lunch last November at the Ambassador's private residence in Kensington Palace Gardens. Among the guests on that occasion, drawn from the Princess's wide acquaintance of persons eminent in the arts, were Mr. Lyn Chadwick and Mr. Kenneth Armitage whose sculptures are internationally known. After luncheon, served on traditional pieces of gold and silver plate, the guests moved into an airy chamber to admire the Princess's paintings and her fanciful *objets trouvés*. These strange-shaped stones (one of them picked up in Majorca) which had been given, by her brush, the appearance of grotesque and lively heads, appealed especially to the sculptors present. In fact 'Pure Turkish Delight'.



A 'cosmic vision', remarkable for its radiance of colour. See story 'A Princess's Painting'.



A Staircase by Grinling Gibbons

BY JAMES PARKER *Assistant Curator of Post-Renaissance Art, Metropolitan Museum of Art*

ON the north side of Rickmansworth Road is Cassiobury Park formerly the seat of the Earls of Essex. . . . The estate comprises five hundred acres, a part of which is occupied by the West Herts Golf Club. The remainder is being developed.'

These low-keyed remarks from a London guidebook of 1951 catalogue the undoing of the great English country house that contained the staircase shown on the opposite page, acquired by the Museum twenty-five years ago and recently set up in the gallery of English furniture next to the Kirtlington Park Room. The house which served as a setting for this superlative woodwork had a long and remarkable history.

A tribe of ancient Britons called the Cassii used the acreage, now in the suburbs of London, as a camp site and gave its name to Cassiobury. During the Middle Ages the land was farmed for the monastic orders of Saint Albans, and its history in private ownership only began at the Dissolution. In 1541 a grant of land then seventeen miles outside of London passed from Henry VIII to one of his officials, Sir Richard Morrison, who built a house on it. In the seventeenth century this property passed to a great-granddaughter, Elizabeth Morrison, married to Arthur Capel, father of the 1st Earl of Essex. The Earls of Essex of the Caroline creation are not kinsmen of the Tudor Earls of Essex: when the earlier line ended, the title was recreated and bestowed on a new man. So Arthur, second Baron Capel, received the earldom from Charles II in 1661, in reward for this father's loyalty to Charles I.

Cassiobury was taken in hand by the first Earl with the purpose of making good the disrepair and losses to the estate during the time of civil disturbance. Retaining one wing of the Elizabethan house, he built a pedimented central wing and crossed it with a lateral wing, to give the plan of the house the form of an H.

Building projects at Cassiobury were incidental to the Earl's other undertakings, for he held important posts abroad during this time, first as Ambassador Extraordinary to Denmark, then as Lord Lieutenant of Ireland from 1672 to 1677. Letters from Dublin Castle, filled with political and topical matter, contain few and perfunctory allusions to the works at Cassiobury. In a letter dated 16th May, 1674, he wrote to his brother, Sir Henry Capel: 'This I can do, and yet send over now and then one or two hundred pounds to raise and cover the building of that wing which is begun at Cassioberry, but then I must resolve to stop my building there for this and the next year and only cover what is begun, and leave the inside finishing to some further opportunity, all which I would be very glad to do.' The next year, in June 1675, before an extempore visit to England, he is beset by an image of the unfinished fabric and possible resulting discomfort: 'I wish you would tell Mr. Hugh May that he should hasten the casing of the front of the house at Cassiobury, and the covering of it, and that it be done with all the dispatch imaginable, for unless that part of the house be roofed and tiled before I come, I do not know how I shall be able to lie one night there.' During this visit, which lasted ten months, the Earl's presence at Cassiobury must have hastened the works, but it is probable that the scheme for the two wings and their interior fittings, including the staircase, was not carried out until after his recall from Ireland in 1677.

Three years later the house was complete. In an entry for 18th April, 1680, the diarist John Evelyn gives a full-length description of the house and gardens: 'On the earnest invitation of the Earl of Essex, I went with him to his house at Cassiobury, in Hertfordshire. . . . The house is new, a plain fabric, built by my friend, Mr. Hugh May. There are divers fair and good rooms, and excellent carving by Gibbons. . . . Some of the chimney mantels are of Irish marble, brought by my Lord from Ireland, when he was Lord Lieutenant, and not much inferior to Italian. . . . The library is large and very nobly furnished.'

The first Earl had only a short remnant of life for enjoying his new house. Serving the state and his conscience with slow-blooded method among the disorderly combinations of Restoration politics, he moved away from the preserve of safety into a zone of great personal danger. Put at the head of the Treasury in 1679, he resigned on a scruple, as reported in an account of that time: 'The niceness of touching French money is the reason that makes my Lord Essex's squeazy stomach that it can no longer digest his employment of first commissioner of the treasury.' Out of office and disillusioned by Charles, who accepted French money to pay his mistresses, Essex found much to dislike in James, Duke of York, the heir presumptive, who promised to revive the wars of religion and place the nation under tribute to Rome. He voted for the Exclusion Bill to debar James from the succession, and, when this motion failed, joined a party of extremists, among whom were the Duke of Monmouth and Lord John Russell. Though he must have sought to appease the fanatics of this splinter group, he was named by an associate and charged with complicity in the regicide Rye House Plot. Taken from Cassiobury to the Tower of London in July, 1683, he was found there three days later with his throat cut. The circumstances of the Earl's death were never clarified, but a doctor's autopsy and the balance of the evidence indicated that he committed suicide. The arrest for treason may have brought him to despair by snatching away his character for trustworthy and considered action and assigning the part of conspirator and assassin.

Hugh May, the architect of seventeenth-century Cassiobury, was a kinsman of the Earl of Essex, who addressed him as 'cousin' in a letter from Ireland. While working for his relative at Cassiobury, May served at the same time as architect to the Crown at Windsor Castle, where he held the post of Comptroller of the Works from 1673. Some of the apartments planned by May still exist at Windsor, though his exteriors were altered later.

In the interiors of Cassiobury and Windsor May was assisted by the wood-carver Grinling Gibbons. The carved wainscot which survives from these two commissions is Gibbons' earliest identified work, although his association with May began earlier. Their meeting must have been a consequence of the familiar 'discovery' incident reported in Evelyn's *Diary* for 18th January, 1671: walking in a field near his seat of Sayes Court, Deptford, Evelyn chanced to look in at the windows of an isolated cottage where Gibbons was carving a wooden copy of a Venetian Crucifixion by Tintoretto, 'such a work as for the curiosity of handling, drawing, and studious exactness, I never had before seen in all my travels'. Gibbons, born in Holland probably of English parents,



I. Carved in ash and pine by Grinling Gibbons, 1677-1680: the staircase from Cassiobury Park, Hertfordshire, now in the Metropolitan Museum.



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was then about twenty-two years old. A short time afterwards Evelyn, who sometimes prompted the King on artistic subjects introduced Gibbons with his now completed carving to Charles II. Though his *morceau de réception* was not acquired for the Royal Collections, Gibbons continued in Evelyn's favour: 'His Majesty's Surveyor, Mr. Wren, faithfully promised me to employ him. I having also bespoke his Majesty for his work at Windsor, which my friend Mr. May, the architect there, was going to alter and repair universally.'

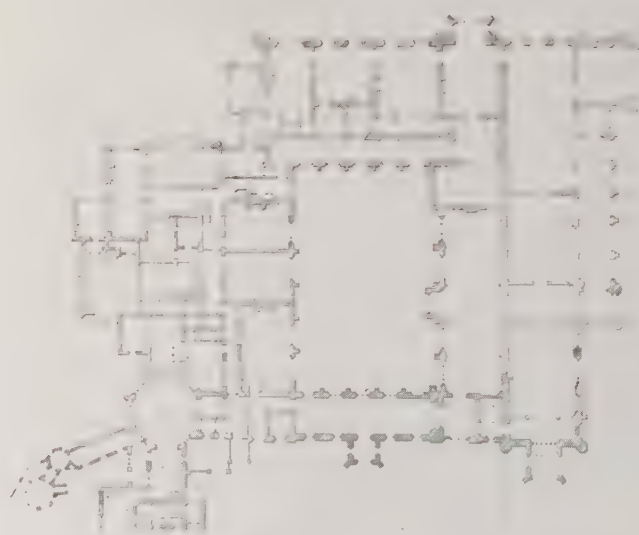
Having steered him into this employment, Evelyn followed Gibbons's later successes in his *Diary* with interest and balanced pleasure. Gibbons's chisel gained him the title of Master Carver in Wood to the Crown. Though he continued to work on the interiors of country houses, perhaps his best known wood carving was executed between 1695 and 1697 for the choir of Saint Paul's Cathedral, after designs of Sir Christopher Wren. A few drawings and ornamental designs by Gibbons have been preserved, and several sculptures in marble and other media can be given to him or to his workshop, notably some of the carved stonework detail on the façades of Blenheim Palace.

The carved woodwork at Cassiobury may be uniquely from the hand of Gibbons, since he would have been likely to execute early commissions without assistants, and Evelyn mentions in the account of his visit 'the excellent carving by Gibbons'. The total coverage of his carving will never be known; for the wing that contained the Earl's private apartments was knocked down about 1800 when some of the other rooms suffered remodelling. At this time the 5th Earl submitted to the mania for overbuilding which destroyed much clean and self-contained English architecture of earlier date. It is perhaps true that Cassiobury looked out of trim after a hundred years. The house is slighted in the *Ambulator*, a guidebook of 1782: 'The front and one side are of brick. . . , the other side very old; but was the house rebuilt in the modern taste, it would be one of the most agreeable seats near London.' The size of the house must have seemed modest to the 5th Earl, who had inherited other estates, with their revenues, and was prepared to bring Cassiobury up to the mark. He demolished the two front wings of the old H-shaped house and added a congeries of rooms to make an uneven brick barrack, built around a quadrangle. A mutation of neo-Gothic architecture, from designs by James Wyatt, was fixed on to this building and completely obliterated the first Earl's Dutch Palladian façades.



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2. Cassiobury Park as built for the 1st Earl of Essex, 1672-1680. The left wing was part of an older house. From John Britton's 'History and Description . . . of Cassiobury Park', 1838. 3. Ground plan of the first floor of the seventeenth-century house at Cassiobury, showing four staircases. 4. Ground plan of the first floor of the house as altered and enlarged by the 5th Earl of Essex in the early nineteenth century. 5. View of Cassiobury Park as it was remodelled after designs by James Wyatt about 1800. 6. The neo-Gothic Great Cloister at Cassiobury. An aquatint by Hill after Turner. 7. Portrait of George Viscount Malden (1757-1839), later the 5th Earl of Essex, the transformer of Cassiobury, and his sister, Lady Elizabeth Capel, painted in 1768 by Sir Joshua Reynolds. Given to the Metropolitan Museum in 1948 by Mr. Henry S. Morgan. 8. Above the staircase: a double portrait by Sir Peter Lely of Mary, Duchess of Beaufort and Elizabeth, Countess of Carnarvon, the two sisters of the 1st Earl of Essex.

While the house was proliferating in plan and running up into a crenelated attic, square battlements, and Gothic pinnacles, some of the interior wainscot was modified. The plan (No. 3) shows the first-floor arrangement of the Restoration house. In the early nineteenth century the main block shown in this plan was shortened by one room, the round-bayed wing at right angles to it was demolished, and the names and uses of nine remaining rooms containing Gibbons's carving were changed.

When the house was massively reoriented in the early 1800's, the staircases were altered. The principal staircase of the old house is indicated under the letter F in the plan of the house before alteration. In the ground plan of the Gothic-revival house (No. 4) it is shown in a position adjoining the Great Cloister, where a subsidiary staircase is indicated under the letter M on the plan of the old house. Though removed from one part of the house and set up in another, the stairs illustrated (No. 8) are composed of

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9. and 10. Two details from the Gibbons staircase, showing acanthus leaves and flowers and seed pods. These are carved in ash.



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elements carved by Grinling Gibbons between 1677 and 1680 for the house of that period. These elements are a unique example of Gibbons's staircase carving, for no other staircases by the master carver survive in English houses.

This finely detailed wood carving is now exhibited in Gallery 19 on the first floor. Since the original aspect of the stairs could not be recovered, the object in setting them up has been to display Gibbons's handiwork to best advantage without departing from seventeenth-century architectural principles, given the static wall and ceiling limits of a Museum gallery. The stairs rise in three flights to a balustraded landing above. As they are now installed they conform in appearance to other seventeenth-century staircases, such as Thorpe Hall, c. 1655, and Sudbury, 1676-1677.

The sharpness of Gibbons's cutting was not originally overlaid with paint or varnish. Twenty years after he had worked there Celia Fiennes described in her journal the appearance of his wood carving at Windsor: 'There is also the most exactest workmanship in the wood carving, which is (as the painting) the pattern and masterpiece of all such work both in figures fruitages beasts birds flowers all sorts, so thin the wood and all white natural wood without varnish.' Before the Museum acquired the staircase a later covering of stain and varnish had been removed, so that the wood surface accords with Miss Fiennes's description and Gibbons's intention. Three principal woods were used: pine for the handrail and oak-leaf-and-acorn string, solid ash for the scrollwork balustrade and pine-cone finials, and oak for the risers, treads, and landings. In his naturalistic carvings of flower and fruit formations and dead-game arrangements Gibbons attempted to reproduce in wood the feats of the Dutch still-life painters. For the acanthus flowers and foliation, the bursting seed pods of the staircase balustrade, he may have turned to plates of French ornamental designs, such as the foliage friezes engraved by Jean Lepautre. The oak leaves and acorns, as displayed on the string, were an allusion to Charles II and the Boscobel Oak.

The nineteenth century brought further augment to the stores of Cassiobury. Paintings by Turner, Landseer, and Wilkie were added to walls already crowded with family portraits. French furniture and decorative objects were procured by the 5th Earl, and four separate libraries were filled with books. Backstairs seventeen maids' rooms, three valets' rooms, and two footmen's rooms were equipped and put in order. After the First World War the tax structure bore hard upon holders of property near London, and the tenor of life changed for the inhabitants of well-run English estates. For whatever reason, a sale was held in June, 1922, which lasted ten days and dispersed the contents of the house in 2,606 lots. Some items from Cassiobury, published in the catalogue or sold separately, have reappeared in public and private collections. Six English stained-glass roundels from the Great Cloister are in the Victoria and Albert Museum. A *bureau plat* from the Inner Library, by the French maker who signed B.V.R.B., is in the Elisabeth Severance Prentiss Collection at the Cleveland Museum. Some of Grinling Gibbons's carvings for the rooms were acquired for the Hearst and Wernher Collections.

Three paintings from the house reached the Metropolitan Museum from several sources. A double portrait by Sir Joshua Reynolds represents the 5th Earl, the transformer of the house, as a boy of ten with his sister, Lady Elizabeth Capel. The portrait of the 1st Earl's brother, Sir Henry Capel, and the double portrait of his sisters, Mary Duchess of Beaufort and Elizabeth Countess of Carnarvon, were both painted by Lely and came to the Museum in the bequest of Jacob Ruppert.

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The Connoisseur in America

BY HELEN COMSTOCK

The Merode Altarpiece comes to America

OPPORTUNITY for a museum to acquire a painting of world-wide reputation which, in addition, has long been difficult of access, does not often present itself. Such an opportunity came to the Metropolitan Museum recently, when it was able to acquire a justly famous small altarpiece. For two generations this has belonged to the Merode family, who have seldom permitted it to be seen; although it was in the Golden Fleece Exhibition in Brussels in 1907. This triptych, with an *Annunciation* as its centre panel, has long borne an attribution to the Master of Flémalle, who is now generally identified as Robert Campin of Tournai.

The new acquisition was not immediately placed on view, and it was not until the end of 1957 that it was hung in The Cloisters. In the meantime certain problems of preservation and restoration had to be met. These are described in detail in the Metropolitan's *Bulletin* (December, 1957) by William Suhr, who was in charge of this exacting work. The inevitable damage wrought by time had not affected to an appreciable degree the paint surface. Yet there was danger of separation of the pigment film, ground, and oak panel. If left untreated the paint surface, or large portions of it, might one day have flaked off. Instead of transferring the paint surface to a new support, modern methods offer a better means to meet such a condition through the use of a binder. In this instance it was gelatine, which was forced into the spaces where separation had occurred, once more uniting the layers.

The left panel had lost some of its original paint in a vertical streak which passed through the donor's face. What was done is typical of the best methods of modern restoration. Whatever in-painting was necessary was applied only after the surface had been varnished following cleaning. This makes it possible to remove the resorted areas should other methods be devised in the future, while what is original to the painting is protected, and also differentiated. Cleaning which was done with alcohol and acetone, with occasional use of ammonia or the scalpel, revealed the jewel-like colour of the Virgin's dress of red with pinkish highlights, the limpid clarity of the pale beige and gray tones of the setting, the lustre of the copper and brass utensils.

A suggestion made by Theodore Rousseau, Curator of Paintings, that the figure of the wife in the donor's panel was not part of the original design but had been added by Campin at a later date, found verification during Mr. Suhr's work when it was discovered that wherever the red of

her dress had flaked off, the greensward continued under her figure, while no trace of green could be found under the man's coat, indicating that he was a part of the original design. Possibly he was married after the painting was finished and the lady was given her crowded position behind him, while the coats-of-arms of both families were added to the window behind the Virgin. These show that the husband was of the Ingelbrechts family of Malines while the wife's arms are tentatively identified as belonging to the Calcum family.

The altarpiece has long arrested attention as the first in northern painting to show the *Annunciation* in a domestic interior of the day, while a delightful view of the streets of Tournai and Joseph's carpenter's shop on the right wing have further made this painting significant as evidence of the developing realism of northern painting. Realistic it is, and yet many symbols are expressed in its realism, according to Margaret Freeman's analysis of its iconography. The symbolic and the literal are apparently closely interwoven in this painting where this spotless interior may well represent the attributes of Mary. This is open to interpretation, but it seems clear that the mousetraps constructed by Joseph were not introduced as a diverting bit of genre as earlier students thought. The mousetrap as a theological symbol of the devil entrapped ('... the cross of the Lord was the devil's mousetrap...') may be traced to the writings of St. Augustine, as has been shown by Meyer Shapiro in his '*Musculi Diaboli*', *The Symbolism of the Merode Altarpiece* (Art Bulletin 1945, Vol. XXVII).

In dating the altarpiece Mr. Rousseau inclines to the belief that it was painted as early as 1420, as it has stylistic affiliation through its forceful naturalistic style with such works of that period as the so-called *Portrait of Robert de Masmines* in Berlin and the portrait of a man wearing a turban in the National Gallery in London.

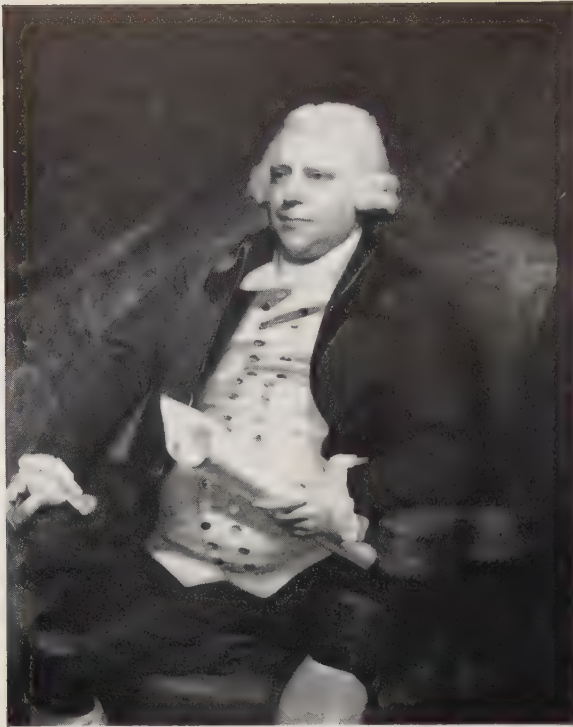
Campin was a master painter by 1406, and was dean of the painter's guild in Tournai in 1423. Van Eyck, who is thought to have been influenced by this work in his own treatment of the *Annunciation* in 1432, was in Tournai in 1427 and may have seen it at that time. The figure of the donor's wife was apparently added late in Campin's life, probably as late as 1438. In contrast to the brusque early manner, the head shows the delicacy of the *St. Barbara* in the altarpiece painted in 1438 for Heinrich von Werl and now in the Prado.

The Clark 'Hunting Tapestries'

A RECENT study by Marvin C. Ross of four Gothic tapestries which passed to the Corcoran Gallery in 1926 as the gift of Senator W. A. Clark has thrown further light on their origin, and identifies them in all probability as from Tournai in the second decade of the sixteenth century. Their recorded history goes no further back than the nineteenth century, when they were in a château in the forest of Loches: so that Mr. Ross has had to proceed on a consideration of stylistic relationships and similarity of designs to other Tournai sets, also early records of Tournai as published in E. Soil's *Les Tapisseries de Tournai* (1891). The theme of the Clark set suggests comparison with one mentioned in a Tournai record of a room of tapestries sold in 1510, illustrating *Toutes Plaisants de Chasse, Volerie et autrement*, although nothing specifically identifies it with the same cartoons. Scenes from the chase, falconry, and of noblemen and ladies mingling with peasants in dancing, drinking and other diversions are portrayed in a rolling landscape with walled towns at the top, and a flowery foreground. This is also very like the Tournai *Carrabara* set, showing the Gypsies who visited Tournai in the fifteenth century, examples of which are known at Magdsburg and in the former Genevieve Garvan Brady Collection.



The Merode Altarpiece. By Robert Campin (the Master of Flémalle). A recent purchase by the Metropolitan Museum of Art for The Cloisters.



(Left). 'Portrait of Sir Richard Arkwright'. By Mather Brown, 1790. Joseph Wright of Derby also painted Arkwright. The Museum of the New Britain Institute. (Above). 'Peasants in a Landscape'. By Louis Le Nain. The Wadsworth Atheneum, Hartford.

The presence of a nobleman wearing red, white and tan plumes in his hat, shown in the tapestry illustrated, may be a means of assigning the set to the reign of Louis XII, since he adopted these colours in 1499 at the time of his marriage to Anne of Brittany.

The detailed study which Mr. Ross offers in the Corcoran's *Bulletin* (November, 1957) associates the Clark set more specifically with Tournai than Göbel's general attribution of them and throws much light on related tapestries as well. It is interesting to note that the same cartoon for the last of the series was used also on a tapestry in the Brady Collection, in which it had a companion from the Carrabara set, both from the Château d'Effiat; and, although it is not known that they had a similar origin, this association is worth noting.

Mather Brown's Portrait of Arkwright

NEW arrival at the Museum of the New Britain (Connecticut) Institute is Mather Brown's portrait of Sir Richard Arkwright, which the Vose Galleries of Boston secured in England last year. The painting is signed and dated on the back of the canvas, *Mather Brown pinx Cavendish Square London 1790*. It is interesting that Joseph Wright of Derby painted Arkwright in the same year, the portrait now belonging to the National Gallery in London, and well known through having been engraved by John Raphael Smith about 1800. Brown has painted his sitter with a scroll in his hand, possibly the address he delivered to King George III on the occasion of his receiving knighthood, while Wright of Derby portrayed him with a model of his invention, the spinning frame, on a table beside him. By 1790 Arkwright was an affluent manufacturer, who had amassed a fortune with a device which had substituted a machine for the work of over a hundred men.

Acquisition of the portrait is of interest in adding to the small number of works by Brown in American collections. This Boston artist, son of a distinguished clock maker, Gawen Brown, and a descendant of the eminent New England divine, Cotton Mather, went to France and then to England as a youth and, becoming a student of West, followed West's example in never returning to America. He began to exhibit at the Royal Academy in 1783 and in 1784 established a studio in Cavendish Square. He lived to be over seventy, and his late works show deterioration. But in the late eighteenth century, when he was painting portraits of visiting Americans in London, his work was of good quality. He portrayed the architect Charles Bulfinch of Boston when on his European tour. A portrait of Admiral Popham is in the National Portrait Gallery, London. In 1786 he painted 'a kit-kat portrait of Mr. Jefferson', and the portraits of John Adams and Thomas Paine were done for Jefferson.

Recent cleaning of the portrait of Arkwright has brought out the rich colour of the green coat, the red of the curtain in the background and red damask chair in which the rotund inventor is sitting. His waistcoat is cream colour with two rows of gold buttons. Although the year was 1790 and men were beginning to wear their own hair, the professional classes continued to wear wigs, and we find Arkwright conservative in this respect, as he is still wearing a wig.

The Custis Silver

MENTION was made recently on these pages of the Custis family silver, in reviewing Kathryn C. Buhler's *Mount Vernon Silver*, which has just been published by the Mount Vernon Ladies' Association. Illustrated here is one of a pair of salvers with the Custis arms, the work of John Carter, London, which is now a permanent

possession at Mount Vernon. It is one of the larger pair of the two sizes made by Carter in executing a considerable commission for young Daniel Parke Custis (son of Martha Washington by her first marriage) and Eleanor Calvert in 1773. A number of pieces were ordered from various makers, but these were by no means the first examples of English silver which Mrs. Buhler had occasion to record. It is interesting to note that the Washington and Custis silver, exclusive of the Sheffield plate so frequently purchased when it came on the market, was ordered from some ten or twelve London silversmiths. The number is indefinite, as some marks are obliterated. There is no reason to think that this was unusual for the time, for Virginia families remained in close contact with London and had agents there. Records of purchases, however, were seldom kept so meticulously as for the Mount Vernon purchases. The name of Jabez Daniel of Carey Lane is the first to appear, having supplied the silver which Washington purchased in 1757 two years before his marriage to Martha Parke Custis. In 1759 he ordered jewellery and knives and forks from John Payne of No. 44 Cheapside, and buckles from Benjamin Gurdon of Noble Street in 1760, other jewellery from Mrs. Sarah Rush of Ludgate Hill in 1760, silver buttons from Richard Weale in 1763, and in the same year John Payne supplied considerable table silver, including, dessert spoons and tablespoons requiring the engraving of thirty-eight crests. Payne remained the source of supply for various small articles in 1764 and 1765. The Custis-Calvert wedding brought about a choice of other makers, and John Carter had a large share in fabricating it, making a tea urn, cruet stand, two-handled cup and chocolate pot. Other makers whose marks are on Custis silver are Charles Wright of No. 9 Ave Mary Lane; Burrage Davenport of Foster

Lane, who made a dish-cross and pierced basket; William Sumner of North Clerkenwell Close, maker of a sugar basket and tea caddies; and Thomas Towman of Dolphin Court, whose mark is on salt spoons and other spoons with the Custis crest. Such a record has significance in indicating that American silversmiths must have had considerably more opportunity to see current English work than their brother craftsmen, the cabinet-makers. Importation of furniture was more limited, which left the furniture-makers to their own devices, resulting in the development of regional American styles in furniture which are more pronounced than in silver, although these exist to a degree.

Plans for the Wadsworth Atheneum

IN a country where most of the larger Museums came into existence in the 1870's, an institution which has passed the century mark is rare. The Wadsworth Atheneum in Hartford is among the very few museums which has celebrated a centennial and is the oldest incorporated museum (1842); although the Gibbes Art Gallery in Charleston was founded still earlier and Yale claims the Trumbull gift in the 1830's as its origin. Daniel Wadsworth (1772-1848), great-grandson of a founder of Hartford, was himself an artist, having studied in Europe as a young man, and was described by a contemporary as 'a fragile man with a stoop, fond of wearing even in the house an artist's cap and a cloak...'. His interest in art led him to give the land for a gallery of fine arts, a library, and historical collections. Funds were raised, and the building was completed in 1844.

Plans for future expansion are a present concern, and there is being held at the Museum in late April and May an exhibition of selections from its collections which were shown at the Knoedler Galleries in New York in January and later at the Ringling Museum in Sarasota, Florida, as a benefit for its building fund, to be used in remodelling the present buildings and the construction of a new wing.

Wadsworth Atheneum was fortunate in having received extensive gifts over a long period from three members of the Morgan family: Junius Spencer Morgan of Hartford, J. Pierpont Morgan, who was born there, and the latter's son, the younger J. P. Morgan. Visitors are sometimes surprised to find in Hartford an outstanding collection of French and German eighteenth-century porcelain which rivals that of any museum in the country. This came to the Atheneum in 1917 as the bequest of J. Pierpont Morgan, along with a great collection of antique bronzes, Italian majolica, and Venetian glass. The Nutting Collection of early American furniture came to the Museum as the gift of J. P. Morgan.

The exhibition which has been brought together for present showing consists of paintings most of which have been acquired with funds given by Frank C. Sumner in 1927. The

well-known *Peasants in a Landscape* by Louis Le Nain which has been contributed to several American loan exhibitions, was so secured in 1931. Works by Rembrandt, Caravaggio, Gainsborough, Hubert Robert, a *Crucifixion* by Poussin, and an admirable Zurburan, *St. Serapion*, have been added in the intervening years. A recently acquired *St. Francis in Ecstasy* by Francisco Ribalta (d. 1628) has joined the Zurburan and Murillo's *St. Francis Xavier*, the Ribalta being the first authentic work of this master, who was the teacher of Ribera, to come to an American museum. Its existence has been recorded since 1802, when it was in the collection of Lopez-Martinez at Jerez de la Frontera.

The most recent acquisition to be shown is a work by Ribera from the Liechtenstein Collection, a figure of an unidentified classical philosopher which is one of a set of six, including *Anaxagoras*, *Diogenes*, and *Archimedes*, the last having recently entered a private American collection.

Among other works which the Museum is especially fortunate in possessing is Constable's Weymouth Bay, one of several impressions of this region, so frequently painted by Constable in his early years, which are now in American museums.

Philadelphia Silver by Hollingshead

THREE pieces of silver by William Hollingshead, which were in the recent loan exhibition of Philadelphia silver at the museum in that city, have now been presented by Mr. Walter M. Jeffords to the permanent collections. This is especially fortunate, since they show definite regional Philadelphia traits, notably the pierced gallery into which the top of the teapot fits snugly. There is also the large-scale pineapple finial which, while by no means an invention,

was used with more emphasis on Philadelphia silver than elsewhere. The pierced gallery, peculiar to Philadelphia, was used in Baltimore when the style was taken there by Philadelphia makers in the late eighteenth century, but except for this belongs to Philadelphia work. The form may have been suggested, according to the late John Marshall Phillips, by the pierced galleries on Sheffield trays which became very popular when plated ware began to be imported not long after the Revolution.

Another regional characteristic is the fluting on the bases, a baroque detail which was held over by the rococo silversmiths of Philadelphia.

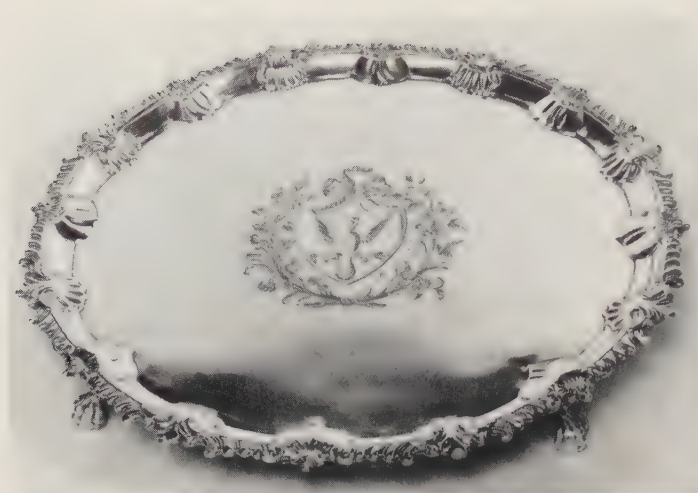
William Hollingshead, who is remembered for having made some of the Peace Medals given as a mark of honour to Indian chiefs in the early days of the Republic, was the first Philadelphia silversmith to make silver for George Washington. In addition to a number of camp cups he also made some silver 'coffee cups', according to his bill. But although some of the camp cups survive these interesting objects of unknown form have disappeared.

A Queen Anne Table Top

DUTCH tiles were advertised in Boston in 1716 and 1719, in the *Boston News-Letter*, according to Dow's *Arts and Crafts in New England*. 'Square Dutch tiles to be set in Chimnies' were mentioned later, May 6, 1725, while 'Mr. Richard Draper, at the lower end of Cornhill, Boston' offered 'Several Sorts of Neat Dutch Tiles to be set in Chimnies' on the same date. That they were occasionally used for other purposes than around the fireplace is evident in a few surviving New England serving or mixing tables, on which tiles took the place of the more frequently used slate for table tops designed to withstand the damage of hot drinks or liquids. Lockwood's



One of a set of four 'Hunting' tapestries. Tournai, c. 1510. The W. A. Clark Collection, Corcoran Gallery of Art, Washington, D.C.



Salver with the arms of the Custis family. By John Carter, London, 1773. Mount Vernon Ladies' Association. (Right). Silver by William Hollingshead (worked 1754-1785) of Philadelphia, recently on loan to Philadelphia Museum and now presented to it by Mr. Walter M. Jeffords.

Colonial Furniture illustrates an example of the William and Mary period, and two tables in the Queen Anne style are known. One has for some time been at the Winterthur Museum, and a second, the most recent to turn up, has just been acquired by the Henry Ford Museum at Dearborn. The tiles are set in a plain rectangular top, the table being a very simple Queen Anne form with a slender cabriole leg ending in a pad foot. The blue and white tiles, here shown, illustrate scenes from the Old and New Testaments, arranged in a far from chronological order and with two of the subjects repeated. In artistic quality they do not match the great artistry characteristic of seventeenth-century Dutch tiles, and these were no doubt typical of the export wares which came in considerable number to the colonies in the eighteenth century. Subjects showing figures in seventeenth-century dress include the *Flight into Egypt*, *Christ Walking on the Water* and *Appearing to Mary Magdalene*, *The Creation of Eve*, *Beheading of John the Baptist*, *Sampson and the Lion*, *Elijah Fed by Ravens*, *The Escape of St. Paul*, *The Return of the Prodigal*, possibly three scenes devoted to Mordecai and Haman, a *Naomi and Ruth*, and other subjects in which certain interiors, architectural details and treatment of costume show that the decorator was working in a long established tradition.

New Books on American Furniture

SINCE the subject of American furniture is covered chiefly by long outmoded books, the value of which depends chiefly on the fact that they illustrate so many subjects, it is encouraging to see some new contributions to this field, which is of primary interest to collectors of antiques. *The Cabinetmakers of America, their Lives and Works*, by Ethel Hall Bjerckoe (Doubleday) and *The American Chair, 1630-1890*, by Marion Day Iverson (Hastings House) will find a welcome place on the collector's book shelf. Mrs. Bjerckoe has presented the first published checklist of American cabinetmakers, to the number of approximately two thousand entries. This represents an enormous task of assembling material from widely scattered records. The

period covered is that of the seventeenth, eighteenth and early nineteenth centuries, beginning with such elusive figures as Thomas Dennis of Ipswich, Nicholas Disbrowe of Hartford, and ending with the period of John Shaw of Annapolis (whose work is shown here) and of Duncan Phyfe, Honoré Lannuier and Michael Allison of New York. Typical of her research is the discovery of such a figure as Charles Gillam of Old Saybrook, Connecticut, who bids fair to turn out to be the maker of the so-called 'Guilford Chest', a painted chest decorated with a crown, rose and thistle design of heraldic nature which has received its name because the few known examples have turned up in the vicinity of Guilford. This is not far from Old Saybrook, where she discovered an inventory of the estate of Charles Gillam, died 1927, naming a 'painted chest,' and other pieces of cabinetmaking, many cabinetmaker's and carpenter's tools, finally 'a parcel of collours, boxes, brushes . . . oaker . . . umber . . .' which suggest that he made and painted chests. In the Acton Library at Old Saybrook is a 'Guilford' chest which has a long history of ownership in Saybrook, but it cannot yet be called a key piece which establishes his work.

Mrs. Iverson's book, *The American Chair*, will surprise those who are accustomed to being told that American furniture is much simpler than its European prototypes; for the number and variety of designs show the versatility of American chairmakers. Among the first types were wainscot, turned and Cromwellian chairs covered in turkey work or leather, followed by cane chairs with elaborate crestings and scrolled stretcher, and banister backs, which were made much more frequently in America than in England. The ubiquitous slat back, which originated in the seventeenth century has survived to the present day and had a notable expression in nineteenth-century Shaker furniture. William and Mary styles were few, but Queen Anne forms were numerous and long lived, mainly unornamented, except in Philadelphia where carved shells and spiral scrolls on the yokes were seen. American chairs after mid-century are

generally described as Chippendale, although Manwaring's designs were frequently favoured, particularly in New England. With the end of the century publications such as Hepplewhite's *Guide* and Sheraton's *Drawing Book* brought American chair design much closer to the English original and tended to obliterate regional distinctions. This book is illustrated entirely with drawings, and since these have been done by a most skilful artist, Ernest Donnelly, the result is highly satisfactory. Mr. Donnelly made the drawings for the third volume of Nutting's *Furniture Treasury* and seems to be the only American artist of this type who is able to suggest the texture of wood and the subtlety of carving by means of pen and ink. His one hundred and seventy-five illustrations therefore form an important contribution to this book.

Callot Exhibition: Los Angeles

THE loan exhibition of over three hundred prints and twenty original drawings, held last autumn at the Los Angeles County Museum, has added through its excellent catalogue by Ebria Feinblatt, to the lamentably scarce literature in English on an artist whose significance is not limited to his own period or nation. Callot's subjects, his *Zanni*, his beggars, his fairs and fêtes, and finally his *Miseries of War*, were taken from his own time. Yet his exuberance, humanity, subtlety and variety place him among the great artists of all periods who are universally understood.

While many sources were drawn upon from this exhibition, by far the greater number came from a single private collection, that of Dr. Herbert M. Evans of Berkeley. Other loans were secured from the Rosenwald Collection at the National Gallery, Princeton University (which made important contributions to the group of drawings), the Metropolitan Museum, Boston Museum of Fine Arts, the Crocker Gallery in Sacramento, and from other private collections.

Callot's art matured in Italy, particularly under Parigi, architect and decorator for the Medici. Yet even in his early work, based on his master's

designs, he gave significance to the individual figures, though on the smallest scale. In the technique of the hard ground etching, which he took from the decorators of metal plates on musical instruments, he found the means to reproduce the delicacy of line he required. Added strokes of the burin produced a swelling line, so that his comedians danced, soldiers jostled, courtiers swaggered as none had done before, and no artist has since surpassed him in caricature, wit, and diversity. The superb *Capricci*, in which Callot gave free reign to his invention in works outside his official capacity but dedicated to one of the Medici, came from the Rosenwald Collection. His early *Temptation of St. Anthony* (1617), of which only a few impressions were taken, foretells his endless inventiveness in portraying the grotesque. His late *St. Anthony*, done shortly before his death in 1635, sums up what he had gained in strength and emphasis in the interval. The Dr. Evans Collection supplied many complete sets, such as the *Prodigal Son*; the *Large Apostles* of 1631 and the *Small Apostles* of 1633; the *Life of the Virgin*; the *Large Miseries of War*; as well as the small series which preceded the last, providing an opportunity to study Callot as has never been offered here before.

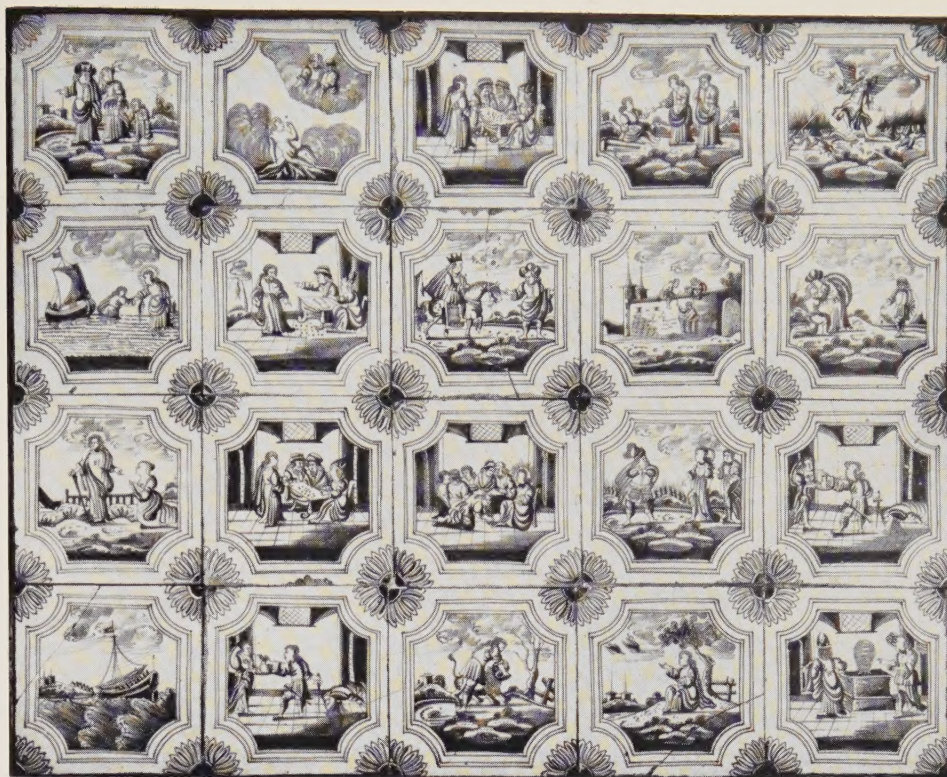
Disappearance of 'Philipse Castle'

WHILE 'Philipse Castle' has not in itself disappeared from Tarrytown, and in fact it is the scene of greater activity in archaeological work than ever, establishing the nature of the original industrial life that centered there, the name of Philipse Castle will gradually be dissociated from it. The discovery was made in old records that this name was not used before the late eighteenth century. At the time of its building about 1700 by the first lord of the Manor of Philipsburg (Frederick Philipse, d. 1703), it was known simply as Upper Mills, to distinguish it from the Manor house further down the Hudson at Yonkers. This has resulted in the decision by Tarrytown Restorations to rename Philipse Castle—Philipsburg Manor, Upper Mills. While this is more cumbersome and less picturesque, it has the advantage of historical accuracy and of greater suitability for this small, simple, unpretentious Dutch dwelling.

The excavations now being carried on have not been concerned with the house but with the wharfside remains of the foreign and domestic trade of the Philipse family with Holland and their neighbours, whom they seem to have supplied with many of the necessities of life. The results are going to enrich the art historian's study of ceramics, metalwork and other subjects related to colonial crafts.

Opportunities of the Hudson-Champlain Celebration

IN 1959 there will be a celebration of the three hundred and fiftieth anniversary of the discovery of the Hudson River (Hudson's River originally) and Lake Champlain. Undoubtedly there will be exhibitions at various places along the Hudson and in the Champlain region, although no plans have yet been announced that would indicate plans equalling in scope the Hudson-Fulton



A Queen Anne rectangular table with cabriole legs, with these Dutch tiles (New England, c. 1730-40) incorporated in the top, which has been acquired by the Henry Ford Museum, Dearborn, Michigan.

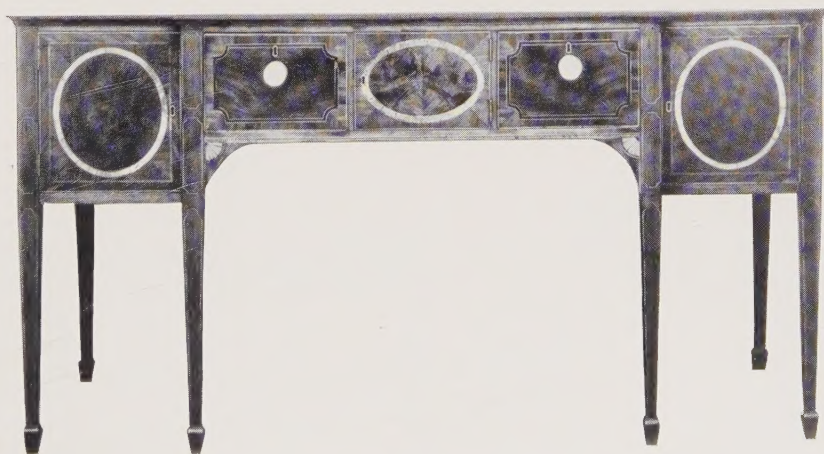
Exhibition at the Metropolitan Museum in 1909. It would be difficult to surpass the impact of that event on the public of the time, as it was probably the first to make clear the extent to which men of wealth had been purchasing great works of art in Europe. With Hendrik Hudson's River and Robert Fulton's steamboat, which conquered it, the exhibition had little to do, and it is probable that whatever exhibitions are held next year will be unlike it in having a more local character. Early Hudson Valley painters, the work of furniture makers, particularly in Albany, historical views of West Point, paintings and prints of Hudson River steamboats, paintings by Cole and Durand, and other members of the 'Hudson River School' who actually stayed in the region and did not journey to the Far West and South America, are promising subjects

for exhibitions which it is to be hoped will be inspired by this occasion.

African Sculpture at Minneapolis

JANUARY exhibition at the Minneapolis Institute of Arts called attention to its own recent acquisition of five important African Negro sculptures in the classical tradition. Also shown were distinguished examples lent by the museum of the University of Pennsylvania, whose collections in the field of primitive arts is an old one. Other sculptures came from the Duveen-Graham Gallery, New York, and from the collection of Margaret Webster Plass, who has travelled extensively in Africa, is a staff member of the University Museum, and Honorary Keeper in the Department of Ethnology of the British Museum.

Sideboard carrying the label of John Shaw of Annapolis. Baltimore Museum of Art.



Connecticut Artists, 1790-1810

THE question 'How American is American Art?' which has been considered recently in a symposium at the New York State Historical Association at Cooperstown, and has suggested a discussion at the Antiques Forum in Williamsburg, is one which has received conflicting answers. Admittedly much American eighteenth-century painting, such as the portraits by Copley which some students find entirely 'American' in character, was done by artists who were following European precedent as avidly as circumstances permitted. Without English examples American art could not have sustained itself.

In the portraits which came into existence in large numbers in smaller New England communities, particularly Connecticut, at the turn of the nineteenth century, the supporters of the strongly 'American' quality have tangible proof, on the other hand, that a native character had finally asserted itself. This was borne out by the exhibition of the work of little known Connecticut artists which Nina Fletcher Little brought together at the Connecticut Historical Society in Hartford late in 1957.

These were portraits of known subjects which have descended in families or been otherwise recorded so that origin in Connecticut is assured. History of ownership provides a sound base for the study of these itinerant, often self-taught artists. Two new artists brought forth by the exhibition are Jonathan Budington and Nathaniel F. Wales. The unidentified artist who painted Dr. Hezekiah Beardsley and his wife in their parlour is a painter of considerable charm. Another with a definite flair portrayed James Eldredge and his wife, full-length figures each seated at a table by a window, a geometrically patterned carpet or perhaps painted floorcloth on the floor. These could not have been painted in any other region than in New England, and it is probable that here in the realm of primitive painting American art is entirely American.

Old Master Drawings

THE opening exhibition of the year at the Fogg Museum of Art in Cambridge consisted of drawings not shown to the public before, from the private collection of Curtis O. Baer, who has contributed to former exhibitions at the Fogg noted in this department, with a Roman portrait of Periander in the *Ancient Art* exhibition of 1954 and three of Rubens' sketches and drawings in 1956.

The older works include great treasures of the Italian, Dutch and French schools, among which may be mentioned *Two Satyrs in a Landscape*



'A Drummer'. Pen and bistre drawing, study for an engraving, by Jacques Callot, 1592-1635. Lent by the Metropolitan Museum to a loan exhibition at the Los Angeles County Museum.

attributed to Titian, the elder Brueghel's *Studies of Peasants*, and Rembrandt's *The Matchmaker*. A deep concern with landscape which began to stir artists of the sixteenth, seventeenth and eighteenth centuries is recorded more sensitively in drawings than in finished works, as evident in Ruisdael's *Ruined Cottage*, Poussin's *Landscape*, and Claude's *Study of Clouds*. Figure subjects include Guercino's *Ester and Ahasuerus*, Tiepolo's *Figure of a Man*, and Jacob de Gheyn's *Head of a Young Man*. Watteau's *Les Epoux Mal Assortis*, Delacroix's study for *Marphise*, and studies by Ingres for his *Apotheosis of Napoleon*, give more than usual brilliance to the representation of the French school. An illustrated catalogue of the collection comes from the able pen of Agnes Morgan.

New Dictionary of Artists

A UNIQUE status is enjoyed by the New-York Historical Society's recently published (1957) *Dictionary of Artists in America 1564-1860*, by George C. Groce and David H. Wallace, since no book in its field, and presumably many others, has, long in advance of publication, played such an active role in the field of research. For some fifteen years students have gratefully availed themselves of the opportunity to apply for information from what has become a section of it, the Groce Manuscript of Early American Portrait Artists on deposit at the New-York Historical Society.

So overflowing in unpublished material was the Groce Manuscript that individual bits of information could be generously dispensed at need without taking away from the unhackneyed quality of a work which far surpasses its predecessors in number and accuracy of biographical records. In its final form it embraces much more than the projected undertaking of Dr. Groce in 1941, an expansion of his 1440

Early American Portrait Artists published the preceding year by the New Jersey Historical Records Survey of the Works Progress Administration. By 1942 the Groce Manuscript consisted of 3,000 names of portrait painters, and to this has been added a vastly increased list covering many types of artists: painters, sculptors, engravers, draughtsmen, lithographers, silhouette-cutters, wax-modellers, figurehead carvers, cameo cutters, seal cutters and medalists. The period covered begins with the arrival of the French Jacques Le Moyne in 1564 and concludes with artists whose active careers had begun by the outset of the Civil War.

The work was carried forward 1945-1956 through the efforts not only of Dr. Groce, who was devoting himself particularly to what might be gleaned from the census records in Washington, D.C., but to the staff of the New-York Historical Society, its editor, George E. Baker, and assistant editor, David H. Wallace, the latter being responsible for the monumental undertaking of collating the material.

Sources included the early city directories of seventy cities, old exhibition records, vital statistics, early newspapers and periodicals, autobiographies and family papers. The result is a list of nearly eleven thousand names which will have much broader interest than a list limited to American painters only, since foreign visitors within the geographical confines of the present United States are included. No distinction is made between the native born, the naturalized citizen, the resident, and the visitor. Here are the Swiss Karl Bodmer, the French St. Memin, Milbert and Lesueur, the English George Harvey and Basil Hall, the Irish W. G. Wall, and the many British-born and trained artists who remained in America: W. J. Bennett, John Hill, Robert Havell, Jr., Edwin Whitefield, Arthur F. Tait, Robert Edge Pine, Archibald and Alexander Robertson.

There are also the visiting eighteenth-century English painters: Wollaston, Blackburn, Bridges, whose names are so important in a study of American art. However, it is in the number of new names, many of them entirely unfamiliar, that the work has great possibilities for future study; for, although many artists will remain names only, with no identified works, there is a basis here for future study, as Dr. Groce points out, and in the clues offered by the careful listing of sources, a mine of information for future students of regional aspects or the work of lesser known painters.

The *Dictionary* has been published for the Society by the Yale University Press in America and by the Oxford University Press in London.



Norman Adams

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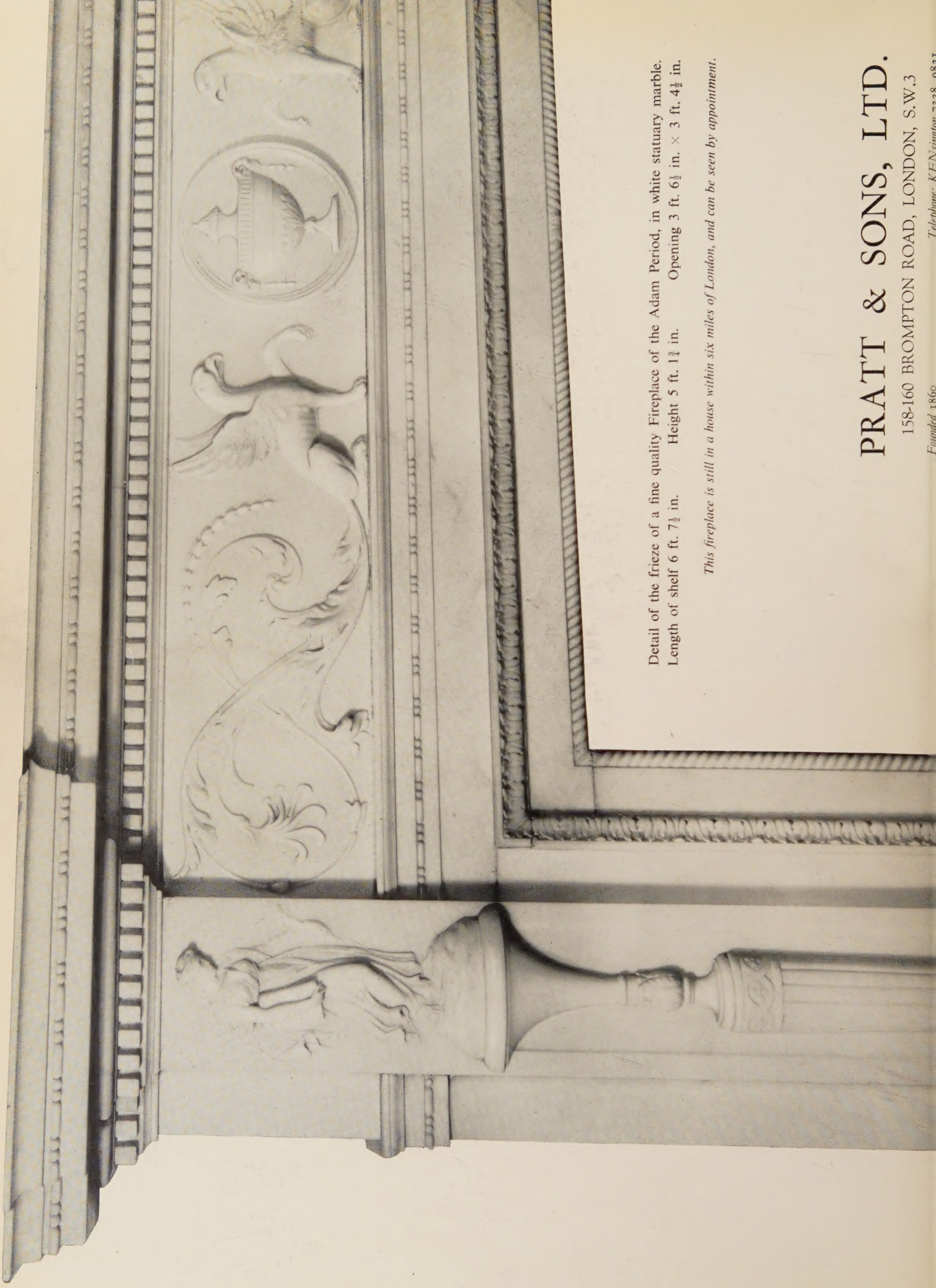
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